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**Also in
this issue:**

POLITICS

Climate debate
gets heated

MUSIC

Warmland, ROKKY
Valgeir & more

ART

Sculpting an
endless idea

TRAVEL

In the heart of
the Highlands



A Storm Of Sound

**Anna
Þorvaldsdóttir**

is an award-winning composer whose large-scale orchestral works evoke the unknowable vastness of nature. P: 19

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ON THE COVER:
Anna Þorvaldsdóttir

PHOTO
Anna Maggý

ABOUT THE PICTURE:
The cover is the meeting of two brilliant women, world conquering composer Anna Þorvaldsdóttir and art wunderkind Anna Maggý, portraying a fusion of darkness and stillness.

First



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A Classical Summer

EDITORIAL Iceland has always been a powerhouse when it comes to music. We are, of course, always proud of our electronic music pioneer Björk; as well as Sigur Rós, who created a new type of ambient rock in the '90s and naughties. Now we have international pop bands like Of Monsters And Men and Kaleo to beam about.

maid's Tale.' She's also working on the score for the upcoming blockbuster-in-waiting, 'The Joker.' María Huld Markan Sigfúsdóttir is another rising star who was included on The New York Times' shortlist of the best classical tracks of 2018.

But something else has been brewing in the Icelandic music scene.

A steady stream of incredibly talented classical musicians have been emerging over the last few years, and Iceland now has a few international stars in the classical world, including our new cover star of this issue, composer Anna Þorvaldsdóttir.

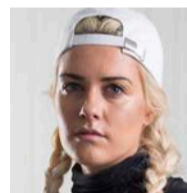
I also must name former Grapevine cover star Víkingur Heiðar Guðjónsson. Hildur Guðnadóttir is a composer that most have probably heard without realising it, on the soundtracks for the likes of 'Chernobyl' and 'The Hand-

It's always amazing that an island nation of 340,000 people can produce such diverse, high-level art. One could think that this was rather a nation of 34 million, then a 340,000. Then again, it's probably the small size of the nation that allows talented people to reach their full potential, even if we sometimes behave as if we are ten times bigger than we really are.

You can read our interview with Anna Þorvaldsdóttir on **page 19**. And do yourself a favour and get acquainted with Iceland's classical scene, for they are the heart and soul of a nation. Check out our Spotify playlist of their work at gpv.is/summerclass. **VG** 🇻🇪



Elin Elisabet is an illustrator and cartoonist born and raised in Borgarnes. At the tender age of 15, Elin moved to Reykjavík and hasn't looked back, except for the annual springtime impulse to move someplace quiet and keep chickens. Elin likes folk music, stationery, seal videos, the country of Ireland, and eggs.



Hannah Jane Cohen is based out of Iceland by way of New York. An alumni of Columbia University, Hannah has lived on five continents and speaks three languages fluently. Her visionary work is known for expanding the definitions of emotion, introspection, and above all else, taste.



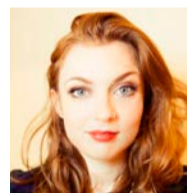
John Rogers is an Englishman who first joined Grapevine as a music writer, later graduating to Managing Editor. A constant traveller and a lover of art, culture, food & nightlife, he edits our Best of Reykjavík, Best of Iceland, and Iceland Airwaves sister publications. His first book, "Real Life", was published in 2014.



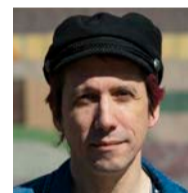
Shruthi Basappa traded the warmth of Indian summers for Iceland's Arctic winds. She's a food enthusiast masquerading as an architect at Sei Studio, and loves obsessive attention to detail. When not leading our Best of Reykjavík food panel, she can be found trying to become a Michelin restaurant inspector.



Sveinbjörn Pálsson is our Art Director. He's responsible for the design of the magazine and the cover photography. When he's not working here, he DJs as Terrordisco, hosts the Funkpátturinn radio show, or sits at a table in a Laugardalur café, drinking copious amounts of coffee and thinking about fonts.



Josie Gaitens is a Grapevine intern who is also a freelance arts project coordinator, musician and writer from the Scottish Highlands. She was once erroneously referred to as the Queen of Scotland by a Malaysian newspaper and has been falsely using that title ever since.



Andie Fontaine has lived in Iceland since 1999 and has been reporting since 2003. They were the first foreign-born member of the Icelandic Parliament, in 2007-08, an experience they recommend for anyone who wants to experience a workplace where colleagues work tirelessly to undermine each other.



Felix Robertson is a theology student from the UK who is currently on a gap year and is trying, with varying degrees of success, to 'find' himself in the frigid wastes of the north. He likes classical music, long walks and really dead languages. He's one of our current interns.



Lóa Hlin Hjalmtýsdóttir is a national treasure. One of Iceland's leading illustrators, when she's not drawing in her unique style, she's the front-woman of Icelandic electro-pop supergroup FM Belfast. Her comic strip Lóaboratorium appears every issue on page 8, and is also available as a daily dose on her Twitter.

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What Are Icelanders Talking About?

The everlasting fire of Icelandic social media

Words: **Andie Fontaine** Photo: **Wikipedia**

NEWS Dominating both the news, and the conversations on social media about the news, is the **Centre Party**, whose filibustering shenanigans may be backfiring on them. As reported, this small opposition party ate up a lot of time “discussing” the so-called Third Energy Package, delaying pretty much every other piece of pending legislation. Now that this particular discussion has been postponed, very little time remains before the end of the spring parliamentary session, and every other party seems pretty annoyed with the Centre Party right now. Other opposition parties resent them for leaving such little time remaining, and government parties do not trust them. Perhaps for good reason, as the Centre Party chair tried—and failed—at the last minute to get key gender determination legislation removed from the schedule in exchange for letting Parliament do its business. Better still, recent polling shows that the Centre Party’s filibuster had no positive effect on their support numbers. What do you do when you’ve painted yourself into a political corner? Whatever the sensible answer is, count on the Centre Party to do anything but that.

The **climate crisis** is having some other, less predictable effects on Iceland than receding glaciers and worsening weather. Reykjavík-area Icelanders have been plagued by **biting midges**, a flying insect that is most typically found in the north of the country. This particular strain of fly leaves painful, swollen red welts, and their presence has been attributed to unseason-

ably warm conditions in the southwest. This has resulted in an uptick of calls to health clinics from capital area Icelanders trying to get treatment for the bites. Medical professionals advise those hoping to enjoy leaving their homes in short sleeves to get some bug repellent, and to treat bites with anti-analgesics.

As a final “fuck you” to Iceland, Russian Instagram influencer

Alexander Tikhomirov, who attracted national attention by posting photos of himself engaging in illegal offroading and scolding both Icelandic and Russian critics of his behaviour, has **posted a compendium video** of his visit to our country and wow. It’s pretty much a Whitman’s sampler of What Not To Do In Iceland. The video showcases off-roading, flying drones over protected areas, trampling on moss, harassing the horses and frolicking amongst the deadly ice floes of the southeast, intercut with a slow-mo pillow fight of two women in bathing suits. That last bit isn’t expressly banned in Iceland, but is perhaps more at home in a low-budget sleazeball porno from 1983 than a video entitled “Icelandic road trip”. Good riddance, Sasha, never come back.

CARTOON



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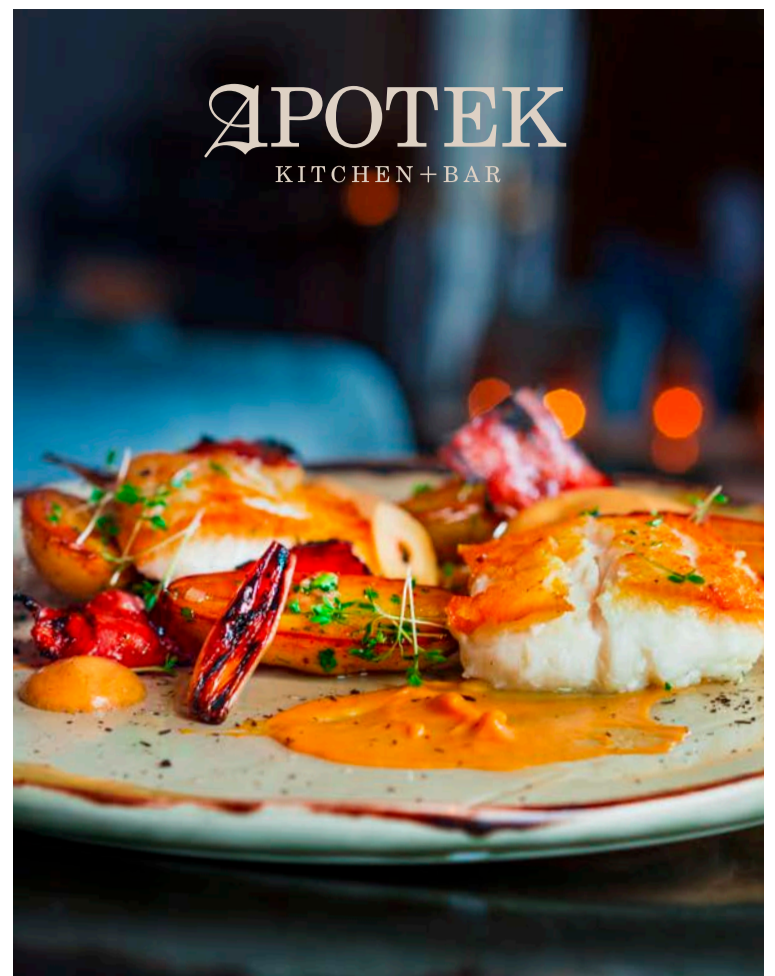
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The PM is feeling the heat

ing decisions raise questions about how great a priority the climate crisis is to them.

Going green

Apart from policy platforms, the Prime Minister has been publicly outspoken on the importance of stemming the climate crisis. She reiterated this in her speech during Independence Day celebrations on June 17th, saying in part, “The government has put forward a clear vision of Iceland being a carbon neutral country no later than 2040, and that Iceland will meet its international obligations in reducing greenhouse gas emissions.”

The Minister for the Environment has also signed a statement of willingness to this effect. But how does government policy measure up to these strong words?

The budget speaks for itself

How these goals will be met is fairly mysterious, given the priorities set by the government’s own budget. While they have allotted some 6.8 billion ISK towards reducing greenhouse gases, 91 billion ISK will be spent to expand Keflavik International Airport; strikingly more tax money going towards the expansion of the site of one of Iceland’s biggest producers of greenhouse gases than is going towards reducing emissions.

In point of fact, eight of the top ten most polluting companies are in heavy industry; the other two are Icelandair and the now-defunct WOW Air.

Despite the Left-Greens’ long record of opposition to heavy industry, and its renewed enthusiasm for putting the brakes on greenhouse gas emissions, how the government will deal with the companies that are responsible for the lion’s share of pollution still remains to be seen.

ASKA

Historian

Q: Why Is The Drinking Age In Iceland So High?



Words: Felix Robertson Photo: Alisa Kalyanova

With a minimum age of 20 to buy any alcoholic beverages, Iceland has one of the highest drinking ages in Europe. Our fairly miffed 19-year-old intern asked historian Stefán Pálsson why this age is so high.

“The drinking age in Iceland has, historically, been largely linked to the voting age. When prohibition—except for beer—ended in 1935, the drinking age was set at 21, in line with the new voting age, which had been reduced from 25 to 21 the previous year. In 1968, the voting age was lowered to 20, and the drinking age with it. However, when the voting age was reduced to 18 in 1984, the drinking age remained at 20. This was largely because Iceland had a significant teenage drinking problem in the 1980s, and it seemed unwise to make it easier for teenagers to drink. It was also noted at the time that several other Nordic countries had a drinking age of 20.

“There are also cultural factors at play. In Iceland today, it’s generally accepted that teenagers will drink at 18, especially in a domestic setting. The comparatively high drinking age is therefore aimed less at stopping 18 year olds drinking, than at stopping them providing 16 year olds with booze, since drinking at younger than 18 is much more frowned upon.” So what now?

A poll in 2013 revealed that 56% of Icelanders opposed reducing the drinking age. While some continue to question the law, pointing out that people in Iceland could be legally married at 18 but not have a drink of champagne at their reception, it doesn’t look like the drinking age will be changing any time soon. So don’t try to drink in Iceland if you’re under 20. If nothing else, your wallet will thank you.

NEWS

A Change In The Weather

Climate crisis shines light on words versus actions

The party leading Iceland’s coalition government—the Left-Greens—has, as its name implies, a very strong emphasis on environmental issues in general and tackling the climate crisis in particular. Rhetoric from the party’s leadership reflects this, whether from party chair

Prime Minister Katrín Jakobsdóttir or Minister for the Environment Guðmundur Ingi Guðbrandsson.

However, being part of a coalition government, the Left-Greens are not the only party leading the government, and some of the government’s budget-

Words: Andie Fontaine Photo: Art Bicnick

FOOD OF ICELAND

Blóðmör



Blóðmör and its cousin, lifrarpylsa, are both typical of countries where the going is tough and using every part of an animal is a necessity. Slátur, as they are known collectively,

is made by mixing animal products that aren’t particularly enjoyable to consume—offal, blood, stomach lining—and combining them with suet, oats, and, if you’re lucky, the

scantest sprinkle of seasoning.

So what do you do when there’s a skin bag of innards that needs tasting? Give it to the intern.

Luckily, this intern comes from a place where slátur has been exalted to the position of national dish. In Scotland, haggis is a much lusted-after meal, and we also regularly enjoy ‘black pudding,’ our version of blóðmör, as part of the traditional, artery-clogging Scottish breakfast.

We’ve discovered the trick to enjoying these questionable foods is to fry

them. Stick all of that fried stuff on a plate, pour yourself a mug of tea, and bam, your hangover is cured!

The Icelandic way to cook blóðmör is to either boil it and serve with mashed potatoes—as a Scot, I can get behind this—or slice it up and fry it sprinkled with sugar. Sorry Iceland, but you’re on your own there.

I went with the way I know best, a full Scottish fry-up:

eggs, bacon, tomato, mushroom and, of course, the blóðmör. You know what? It’s bloody delicious. If any purists want to come after me, go ahead. Our heritage can only survive when embraced and adapted. I even made baked beans even though I despise them—tradition must be respected, after all. Fry your blóðmör for breakfast, and you won’t regret it. Sláinte—I mean skál.

Words: Josie Gaitens Photo: Art Bicnick

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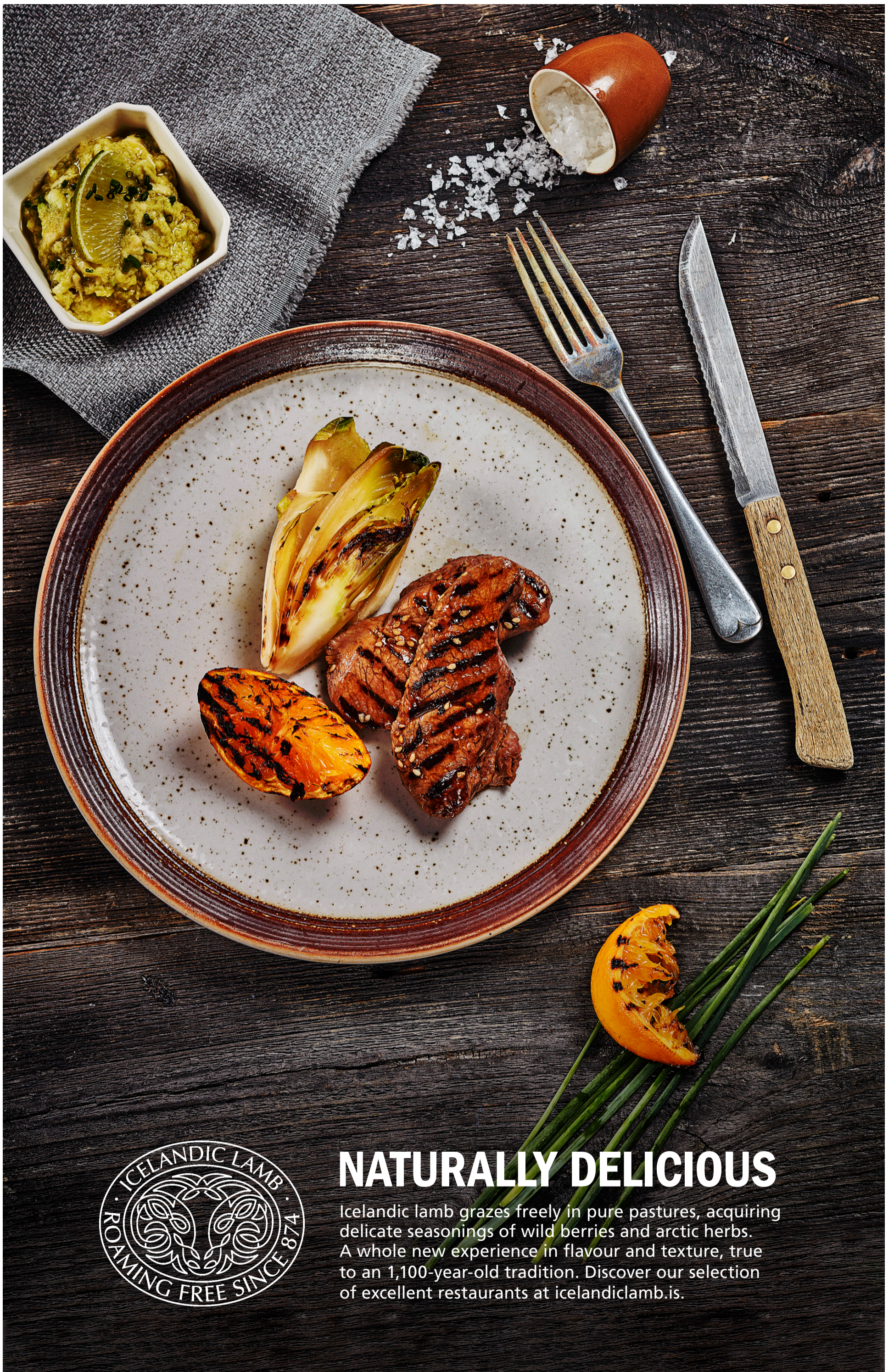
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This man is not killing a sailor.

How To Kill A Sailor

Spoiler: light a cigarette with a candle

ICELANDIC SUPERSTITIONS

Words: Andie Fontaine

Photo: Art Bicnick

You're out clubbing. You step outside to the smoking area to get a much-needed dose of nicotine, but sadly, you've misplaced your lighter. Not to worry: the staff have helpfully lit a number of large candles all over the area, so all you need do is use one of those to light up, right?

WRONG. Perhaps you haven't heard, but lighting a cigarette with a candle kills sailors. And that is very rude.

In a fishing nation like Iceland, superstitions about the sea and sailors are very common. This particular superstition is probably not Icelandic in origin, but that doesn't make it any

less meaningful to Icelanders today.

Why candles though?

You can actually find this superstition across Northern and Eastern Europe, with it being especially prevalent in seaside towns. It is understandable, then, that those communities would want to protect their sailors, but what do candles have to do with it?

According to numerous sources, this superstition goes back to the days before unemployment insurance, when seasonal workers would have to find some way to make a living in the off-season. A reportedly popular way for sailors to make money was selling matches. Ergo, if you use a candle to light a cigarette, you're effectively taking money away from sailors and slowly starving them to death.

Stealin' er jurrrrrrrrbs!

The interesting thing about this superstition is its lack of any spiritual or supernatural basis. Instead, it's like the 18th century version of the "automated checkout vs cashiers" debate today: your choice of convenience steals jobs, and you should be ashamed of yourself.

This superstition is hardly applicable today, as butane lighters are cheap, and the sailors in Iceland work year round, eschewing the need to peddle matches. None of that matters. Lighting a cigarette with a candle in Iceland is considered rude, and respecting local cultural norms is an important part of being a good tourist. ♡

JUST SAYINGS



"Að missa andlitid"

"Að missa andlitid" literally translates as "to lose your face," which sounds quite frightening, but for Icelanders, it's a common expression to describe a situation when you're caught

by surprise and feeling awkward or shameful. Imagine sitting with a friend at a café while they vent about how annoying their boss is, then they find out that their boss was sitting behind them the entire time and heard everything. You're witnessing your friend "lose their face." How awkward! It has nothing to do with trolls stealing people's faces in the middle of the night, as you might think, though that would be awkward, too. KH ♡

LÓABORATORIUM



THE GRAPEVINE PLAYLIST

The must-hear music of the issue



ROKKY - 'deux'
A bit like a less goth and silly Miss Kittin, Rokky presents a groovy electronic dance hit that'll no doubt do well in the Berlin club scene. The video presents two simultaneous views of the singer—a rather literal interpretation of "deux," sure, but one that's done beautifully. HJC

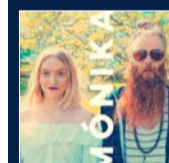


Gyðjan Uxi - 'Litli Selur'
Part of an experimental R&B/hip hop solo project by Aron Bjarklind, Litli Selur is mesmerizingly hypnotic, with heavily distorted vocals blending into the highly minimalist electronic backing. A beat keeps time in a lazy sort of way when it remembers, but the overall form, such as there is, comes mostly from the brutally stark pauses interspersed throughout. FR



East Of My Youth - 'By Blue'
'By Blue' sounds eerily like a Lana Del Rey b-side. Soulful, harmonic, tragic and rife with Americana vocals, it's the perfect holdout for those eagerly looking for a less-filled-with-Daddy-issues compliment to Miss Rey. This'll cure our summertime sadness. HJC

Bára Gísladóttir - 'Orf'
Composed by Bára Gísladóttir and performed by Marco Fusi on viola d'amore and Alessandro Perini on live electronics, 'Orf' is a typically surprising Bára piece. Scissor snips, rhythmic clicks, weird bangs, and barely-audible feedback are occasionally punctuated by hair-raisingly loud viola groans and screeches. Be afraid. JR



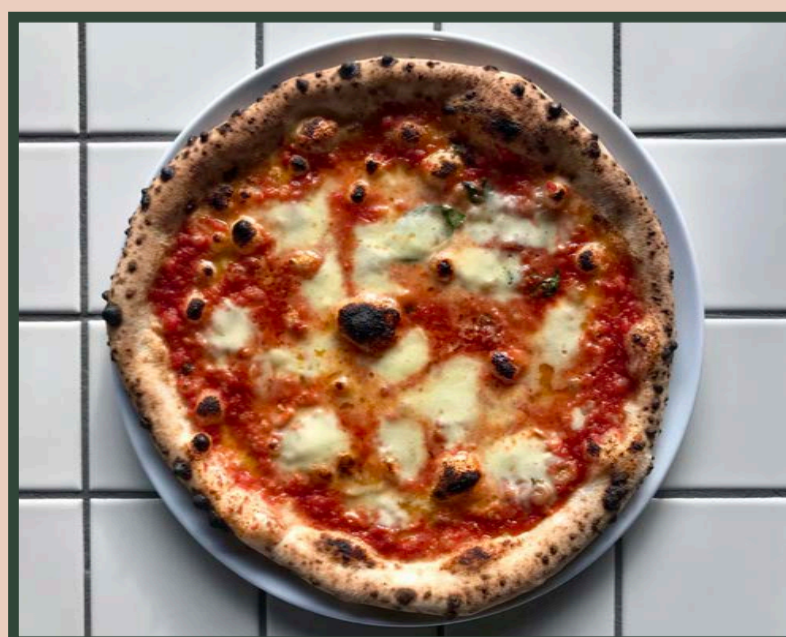
Hildur & Teitur Magnússon - 'Mónika'
A charmingly dulcet duet, 'Mónika' feels like the musical equivalent of a late summer evening. Magnusson's soft, confidential voice is very beguiling and Icelandic has never sounded so beautiful, but it's Hildur's ethereal tones that really carries the piece off. It's surprisingly old-fashioned and so sweet it deserves a calorie count. Consume in pleasant moderation. FR



Sigur Rós - 'Svefn í englar' (Live at Íslenska Óperan, 1999)
From the deep, rumbling intro to that first iconic sonar ping, and Jónsi's glorious falsetto, the 20th anniversary release of 'Ágætis Byrjun' presents a welcome chance to bathe once more in the immersive, empathic sound that would make Sigur Rós an international phenomenon. What do we find? A light undimmed. JR

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THE REAL THING

Pepsi League Roundup



Ah, Pepsi. It's not quite The Real Thing, but it's everywhere anyway. Some people inexplicably prefer it to Coke, but we don't understand those people.

And so it is with the top division of Icelandic football, the "Pepsi-deildin," or "Pepsi League." While the rest of the footballing world (Coke, in this floundering metaphor) goes on summer vacation, there isn't much for Iceland's Premier League-obsessed football fans to drink (watch) except tumbleweed, transfer news, a few international games, and—if they get really desperate—some other weird sport like baseball.

Iceland's Pepsi League, however, runs from May to September. This is because, for most of Iceland's year, it's winter. If it isn't winter, it's usually some kind of weird hailstone tornado that occasionally changes to a vicious rainstorm or a short burst of sunshine when everybody runs outside in shorts for five minutes then runs inside screaming when the hail begins again.

Seizing this golden opportunity to have a domestic football league, twelve teams—largely from the different municipalities of Reykjavík, with a couple of exceptions—play home and away fixtures, battling to hold the honour of being Iceland's top club side.

If you're new to this little sporting snow globe and looking for a team to support, the top choices would be pretty obvious. 2018 champions Valur are the downtown Reykjavík team, with a 1,524-capacity ground next to the domestic airport. Think of them as the Liverpool of Iceland. Their biggest rivals are KR, just up the hill in Vesturbær—think of them as Manchester Utd. There are also teams from Garðabær, Kópavogur and Hafnarfjörður that you could opt for, but if you're going for an outsider, ÍBV—The Westman Islands side—is your best bet. I mean, they play on an active volcanic island in a badass ground with 534 seats.

Whoever you opt for, you can follow the tears, drama, goals, glory, air kicks and freak winds of the 2019 Pepsi League in this new regular column. Welcome to the thunderdome, people. JR ☞

FOOTBALL



We are definitely going to win Euro 2020

Siri: Is It Legal To Spank A Turkey?

Iceland's smite train gets back on schedule with back-to-back Euro 2020 wins

Words: John Rogers Illustration: Lóa Hlín Hjálmtýsdóttir

Iceland's mighty armada of deadly footballing wildlings visited unholy ruination upon the meek mice of Albania and terrified Turkey this month in an emphatic pair of smittings on the way to Euro 2020 glory.

The games were considered must-win fixtures for Iceland, as the competition is fierce for the Group H second qualifying spot; first place will presumably be snatched by current World Champions and probable group-winners France. Iceland, Albania and Turkey are all vying to come in second—which would mean progressing to the tour-

naments finals—making for a pair of hotly contested matches.

Melting ice men

Both matches were played in Reykjavík, at the Icelandic national stadium of Laugardalsvöllur. As Iceland took the field against Albania, the temperature got up to a sweltering 14—repeat, 14!—degrees. The blue and red-clad supporters looked on worriedly as captain Aron Gunnarsson's bonce slowly turned a fiery pink under this bizarrely seasonal sunshine. The doubt flickered in

their minds: would the sun melt the mighty ice-men?

The answer, it turned out, was no. Iceland played a tough, rugged game, defending hard, and darting forward when the moment came. Jóhann Berg Guðmundsson proved a particularly effective outlet, repeatedly skinning the Albanian with his electric pace; indeed, he scored the only goal of the match when he fired in an impressive belter in the 21st minute.

It was a much-needed win after a period of wobbly form for Iceland, who were further bolstered by the return of veteran attacker Kolbeinn Sigþórsson from long-term injury. It was also heartening to see some unfamiliar faces in the starting team,

with Hjörtur Hermannsson starting in defence, Rúnar Már Sigurjónsson in midfield and Viðar Kjartansson up front. Iceland have suffered in recent years when first team players are injured, so this bleeding of some new warriors was long overdue.

The omens were good, the victory deserved, and the scene set for the big game against an old foe: Turkey.

Steely-eyed vigour

The second game proved to be something of a grudge match. Last time Iceland faced Turkey, they smited them out of contention for the World Cup. A storm-in-a-teacup pre-game controversy about clearing security at Keflavík Airport added some extra spice to the atmosphere as the starting whistle blew.

The horde charged forth with steely-eyed vigour, strafing crosses

towards the Turkish goal from left and right. The Turkish defence was flat-footed and slow to react in the hot sun of the Laugardalsvöllur national stadium; the Icelanders energetic and focussed. Birkir Bjarnason missed a glorious chance before, in the 21st minute, veteran defender Ragnar Sigurðsson sprang the offside trap and headed in a stellar first goal from a Jóhann Berg Guðmundsson free kick. A second came ten minutes later, when Ragnar headed in a loose ball from a swooping Gylfi Sigurðsson corner.

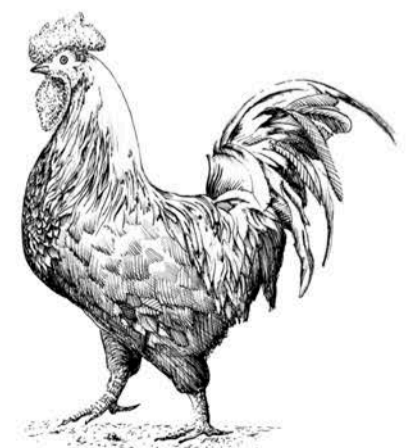
World domination

Turkey did well to pull one goal back just before halftime, with an emphatic header from a corner. As the game got back underway, they tried to pull up the energy level, but they discovered that getting past Iceland's defence is even harder than getting through customs. The shield wall held firm, and Ragnar Sigurðsson missed a golden opportunity for a hat-trick. Turkey pressed until the end, but after five minutes of extra time the final whistle blew. The gravity of the victory wasn't lost on the Icelandic players, who celebrated as if the Euro 2020 trophy was theirs already.

The victory put Iceland joint top of Group H, drawn on nine points with France and Turkey. The next games are home against Moldova on September 7th, before the longship sets sail for Albania on the 9th; that round of fixtures is followed by games in the Reykjavík fortress of Laugardalsvöllur against France and Andorra in October. The final group stage games take place in November, when two away crunch-games against Turkey and Moldova will decide the group result. ☞

"Iceland's mighty armada of deadly footballing wildlings visited unholy ruination upon meek Albania and terrified Turkey."

Follow our live-tweets on Euro qualification matchdays on Twitter at [@rvkgrapevine](https://twitter.com/rvkgrapevine). Iceland's indomitable and unstoppable march to the Euro 2020 trophy will continue throughout 2019, as Aron, Gylfi, Jóhann Berg and the boys smite their way through all the continents of the world, laying waste to any team foolish enough to step into their terrible path to glory.



BREAKFAST FROM 7
LUNCH FROM 12

BERGSSON
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A woman with her eyes closed and a joyful smile is partially submerged in clear, bright blue water. The water is splashing around her neck and shoulders. In the background, a soft-focus landscape of hills and a bright sky is visible. The word "Welcome" is written in a large, white, brushstroke-style font across the upper portion of the image.

Welcome

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BLUE LAGOON
ICELAND



Margrét Júlíana Sigurðardóttir introducing Mussila

Learn As You Listen

The Mussila Music School app takes off

Words: Kolbeinn Arnaldur Dalrymple Photos: Art Bicnick

App

Download Musilla in the Android and Apple app stores

Mussila Music School is a new music learning app for children. Developed right here in Iceland, it makes learning music more approachable for children, by introducing them to music basics like instruments, rhythm, composi-

tion and more in the form of fun and engaging games.

The app has been enjoying noticeable success of late, having been named as the Apple App Store's "App of the Day" in 32 countries. It currently boasts a 4.6

(out of five) rating in the US Apple App Store, so we sought to learn more about how it came to be.

A joyful approach

Margrét Júlíana Sigurðardóttir and Hilmar Þór Birgisson—a Royal Academy-trained musician, and a computer engineer and game enthusiast, respectively—began to develop the app in 2015 with funding from the Icelandic Technology Fund and the Nordic Game Institute. The pair have infused a little Iceland into the visuals, including nordic imagery, glaciers and volcanoes.

Together, they assembled a team with the goal, according to chief marketing officer Jón Gunnar Þórðarson, "to make digital music education using gaming and a joyful approach. Mussila believes in music being part of our everyday lives, and that music education should be available for everyone."

"Mussila Music School teaches kids music through gaming and joyful exercises, and through classical music courses that keep kids motivated to learn more," Jón continues. "At the end of each session, the student will be able to play a song and know the theory basics behind it."

From beats to composition

According to Jón, the primary goal of the app is to make music learning fun for kids by combining traditional music theory with modern technology. The students travel through a colourful environment learning skills and theory, starting with music basics such as an introduction to the different classical instruments, all the way to more complex ventures, like reading sheet

music and trying their hand at composition.

Margrét noted that research suggests that musical education may help children learn in many other subjects. She believes many people regret ending musical education and that they did it because of the way it has been taught in the past. However, the developers understand that parents are concerned about how much time their children spend using screens, and hope the app acts as a primer and a jumping off point into playing real instruments.

Iceland's Fishy Tech Track-Record

Despite app stores being crowded and competitive marketplaces, Mussila has been spotlighted in 32 markets; an impressive milestone that Margrét takes to heart. "This is one of the most significant stamps of approval that an app developer can get," she says. "It's something big companies that dream of; this recognition is based on value and not advertising money."

However, the company is still a business, and money matters. Other high profile Icelandic tech startups have had early international success, but failed to build on their momentum in the long term. The recently-bought-out CCP Games has survived on the longevity of its flagship MMO game, EVE Online, but fell flat when attempting to develop new projects. Another popular game app, QuizUp, overreached after early success, and ultimately folded after failing to build on their innovation. If Mussila can avoid the pitfalls of its predecessors, it could signal a new direction for the Icelandic tech and gaming industry. 🍷



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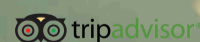
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The trans flag flies high at Reykjavik Pride

Iceland Passes Major Gender Identity Law

“The Fight Is Far From Over”

Words: **Andie Fontaine** Photos: **Alisa Kalyanova**

Iceland’s Parliament passed a new law on June 19th that greatly expands the rights of trans people, including those who are non-binary. While the changes made were celebrated by some of the leading figures in Iceland’s trans

community, they also pointed out that there is still a long ways to go, especially when it comes to the rights of intersex people.

What’s in the law

Up until this point, trans people in Iceland have had to endure a lengthy diagnostic process, involving multiple interviews over a series of months or longer, in order to change their legally registered gender and get access to health care

specific to trans people. Further, there has been no third gender option for non-binary people.

That has now changed with the passage of this law, as it institutes an informed consent model, a much shorter process for many trans people to get the medical resources they need, and also adds a third gender option—X—to the National Registry. In addition, those under the age of 18 can change their registered gender with the confirmation of a parent or legal guardian.

What’s missing

Nonetheless, leading trans figures in Iceland who were a part of the crafting of the original bill have pointed out shortcomings and areas that are still in dire need of improvement.

In the form of a bill, this legislation originally sought to ensure protections for intersex children; specifically, to forbid the practice of performing unnecessary cosmetic surgery on the genitalia of intersex infants. Those protections did not make it into the final legislation. Instead, the law outlines the establishment of a special committee which will be tasked with researching a new law specifically for intersex adults and children, with their

findings due in 12 months’ time.

“The fight is far from over.”

“The goal we set out with to begin with is not yet reached and it will not be reached until intersex people are given bodily integrity.”

Ugla Stefania Kristjónudóttir Jónsdóttir, a trans activist and chairperson of Trans Ísland, has been involved in the crafting of this legislation from the beginning. They responded to the new law in a lengthy post on Facebook about the

matter. “While it’s definitely worth noting this important step, the goal we set out with to begin with is not yet reached and it will not be reached until intersex people are given bodily integrity,” they wrote in part. “The fight is therefore far from over.”

Alda Villiljós, a photographer and genderqueer activist, described the new law as “bittersweet” on multiple fronts, saying in part, “It’s a huge leap forward for trans people but intersex folks are being thrown under the bus, so celebrating feels a bit off.”

“There are still so many issues facing our community and we must strive towards full equality for everyone, regardless of sexual orientation, gender identity, gender expression or sex characteristics,” Ugla concludes. “None of us are truly free until we are all free.”

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Assange, while still at the Ecuadorian embassy in London

Undermining Investigative Journalism

Iceland, Wikileaks and the extradition of Julian Assange

Words:
Andie Fontaine

Photos:
Art Bionick and
the Embassy of
Ecuador

On April 11th, the world watched as Wikileaks founder Julian Assange was arrested at the Ecuadorian embassy in London, facing extradition to the United States to answer for charges on 18 counts related to his "alleged role in one of the largest compromises of classified information in the history of the United States," according to a statement from the US Department of Justice. This refers specifically to the 2010 release of material given to Wikileaks by former US Army intelligence analyst Chelsea Manning, which US authorities characterise as "unlawfully obtaining and disclosing classified documents related to national defence."

The material in question highlighted alleged war crimes occurring in Iraq. This, in particular, has raised criticism from journalist organisations the world over, and naturally so: the Pentagon Papers, which exposed war crimes in the Vietnam War in 1971, never resulted in crimi-

nal charges sticking to the New York Times, whose reporting was based on similarly classified material given to them by Daniel Ellsberg—culminating in the US Supreme Court affirming the New York Times' right to report from illegally obtained classified material.

While both Assange and Manning languish in custody, with the debate about the nature of a free press continuing, Iceland's role has gone largely overlooked in the international press.

But Iceland played a critical role in the growth of Wikileaks, and continues to be a significant part of this story.



We had a live one on Twitter who thought this was a psy-ops "old Assange" photo. It's Wikileaks editor Kristinn Hrafnsson.

In the wake of the 2008 financial crash, many reporters in Iceland were looking for answers, and some of those answers were provided by Wikileaks. Specifically, the site published a data dump in 2009 that included information about Robert Tchenguiz, a financier who was deeply

involved with the failed Kaupthing bank. This data attracted the attention of journalist Kristinn Hrafnsson, who reached out to Assange and is today the editor-in-chief of Wikileaks.

This connection did not go unnoticed by the US Federal Bureau of Investigation (FBI). In a candid interview with EU analysis site Katoikos in 2016, former Minister of the Interior Ögmundur Jónason described how, in 2011, the FBI sent agents to Iceland "seeking our cooperation in what I understood as an operation set up to frame Julian Assange and WikiLeaks."

Ögmundur reportedly pointed out the obvious to these agents; that they were way outside their jurisdiction (the FBI is tasked with operations within the US) and as such, that the Icelandic government would not cooperate and they should leave at once. But the saga doesn't end there.

Did Iceland help US authorities after all?

Earlier this month, Kristinn disclosed on Facebook that reliable sources informed him that Icelandic authorities assisted US authorities last May in their investigation and prosecution of Assange. In following up, he sent formal questions to the National Commissioner of the Icelandic Police, the Director of Public Prosecutions, the Minister of Justice, the Minister of Foreign Affairs and the Prime Minister about their involvement and knowledge of the affair.

The specific charge concerns Sigurður Ingi Þórðarson, better known in Iceland as "Siggi the Hacker", who has disclosed that he gave a statement to the FBI about Wikileaks with the help of the Icelandic police. Kristinn, in his statement, echoes this, saying that his sources say that Siggi was offered immunity by US authorities for his help, with the assistance of Icelandic law enforcement.

Siggi was at one time a Wikileaks volunteer, until he embezzled some \$50,000 from the organisation, and has since been convicted of sexual assault charges against underaged boys. A psychological assessment of Siggi found that he is likely a sociopath, and Kristinn himself has said in the past that he considers Siggi to be a pathological liar. His testimony to US authorities, whatever the nature of it may be, is therefore unlikely to be highly credible, to say the least.

"A very strange case"

For their part, both Minister of Justice Þórdís Kolbrún Reykfjörð Gylfadóttir and Prime Minister Katrín Jakobsdóttir have publicly denied having any involvement or knowledge of US authorities trying to reach out to Siggi. That said, Katrín did tell reporters that she found it "a very strange case" that US authorities would come to Iceland looking for witnesses, and get help from Icelandic law enforcement to do so, without the matter ever being brought up to any of the pertinent ministries.

At the time of this writing, both the Pirate Party and the Icelandic Journalists' Union have condemned Assange's possible extradition to the US, for similar reasons: the charges Assange faces have profound implications for investigative journalism. Important reporting that is crucial to the public interest has, at times, been based on leaked classified material, and the right to report from such material has been upheld time and again by the highest court in the United States. If the current composition of the Supreme Court ends up allowing for charges to stick to Assange, the practice of this kind of investigative journalism may end up effectively criminalised. ❧

A Brief History Of Iceland-Wikileaks Relations

Julian Assange first publicly visited Iceland in 2010, in the hopes of convincing Parliament to pass crucial whistleblower protection laws, and Iceland has been involved with both Assange and Wikileaks in some form or another since then. Three Icelanders in particular have been heavily involved with the organisation—activist and poet Birgitta Jónsdóttir, hacker and convicted sex offender Sigurður Ingi Þórðarson (who was booted for felony theft from Wikileaks) and Kristinn Hrafnsson, a journalist who is Wikileaks' editor-in-chief.

In 2011, Valitor—a partner of Visa and Mastercard in Iceland—made international headlines when they unilaterally blocked card payments to DataCell, Wikileaks' payment processing unit, and Sunshine Publishing, Wikileaks' publishing house. Both Reykjavík District Court and Iceland's Supreme Court not only overturned the blockade, but ordered Valitor to pay damages to Wikileaks totalling \$10 million USD.

In 2013, when famed whistleblower Edward Snowden was on the run from US authorities and in hiding in Hong Kong while seeking more permanent sanctuary, DataCell founder Ólafur Sigurvinsson told reporters that his company was prepared to pay for a private jet to fly Snowden to Iceland, in the event he would be granted asylum here.

Finally, the FBI and Department of Justice have both either sent agents to Iceland or reached out to authorities here in connection with prosecuting Assange, with a particular focus on Sigurður Ingi and his testimony—the credibility of which leaves much to be desired.

"While both Assange and Manning languish in custody, with the debate about the nature of a free press continuing, Iceland's role has gone largely overlooked in the international press."

Farmers Market

ICELAND



OUR STORES IN REYKJAVÍK: FARMERS & FRIENDS



Laugavegur 37



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“It hit me suddenly that polyester is plastic, and if you put it in the washing machine it releases microplastics.”



Marko Svart and his partner Momo Hayashi

at Kolaportið—but both admit that it wasn't really their scene.

“It worked quite well for a while,” Marko says, reflectively. “But it was a market and you have to kind of adapt to that standard.” Adds Momo: “It was more like souvenirs, our jewellery. It was the main product that we sold at the market—but we want to sell clothes more than jewellery.”

After looking at a variety of spaces, none of which were quite right, Marko and Momo secured their current storefront after randomly walking past and spotting an ad in the window. It turns out their residency there is particularly fitting—the owner was once a fashion designer herself, and is delighted to be housing another creative brand in her building.

Lessening impact

While Marko's creations have always been inspired by nature—especially aquatic life—living in Iceland has given him a new awareness of the fragility of the environment. Marko and Momo both love walking along the local beaches, but have been distressed by the amount of plastic waste they have encountered alongside the feathers and shells they collect for their designs.

“I saw a documentary about plastic, and it was being marketed as this great thing that happened to the world,” says Marko. “There was one line in the documentary where the narrator said, ‘plastic is great because it's even in our clothes!’ I'd never thought of it that way, and it hit me suddenly that polyester fabrics are plastic, and when you put it in the washing machine it releases microplastics.”

Marko's current collection is a direct response to his new understanding of the harmful impacts of man-made materials. Made entirely from sustainable fabrics and decorated with gentle botanical colours and prints, the collection is a fitting continuation of Marko's aspirations to build sustainability into his practice. “I always need to challenge myself,” he says. “If I make something for someone then they can probably keep it for the rest of their life.”

primal here to enjoy art, and something that is handmade.

“At that time, there were still a lot of ‘unique’ stores in Reykjavik with interesting designers who'd have a shop on the ground floor and live on the top floor. I was very inspired by that, and I really wanted to open a shop here someday.”

Art or souvenirs?

Two years later, Marko made the move to Iceland and met Momo, who'd become a key contributor to his creative and business ambitions. Together, they started a line of jewellery using items like bones and feathers they'd find on walks along the seashore. They sold these pieces

of the ‘slow fashion’ movement.

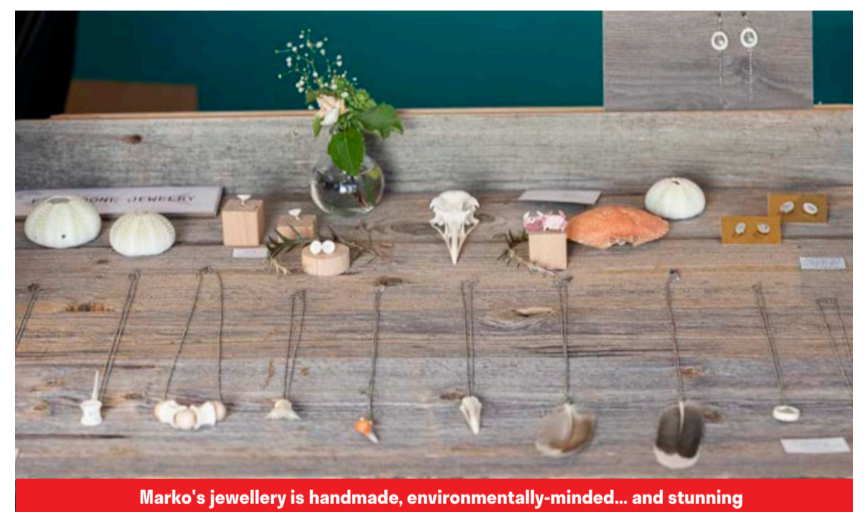
The path to the store's grand opening was long. Originally from Stockholm, Marko studied the arts at university, specialising in contemporary dance. It was while he was a student that he began to experiment with clothing design.

“I started making clothes for myself,” says Marko. “Because I couldn't find the right things on the market. When I started wearing my own clothes, other people would ask, ‘Where did you get that?’ I was so proud to be able to say ‘I made this!’”

A new culture

Stockholm, however, never felt like the right environment for Marko. He found the art scene too constricting and commercial, and eventually quit his studies. When he visited Iceland in 2014, he immediately fell in love with what he feels is a more accepting artistic culture.

“Even after being here for a few days, I could see the importance of art in general,” Marko recalls. “I feel it's more



Marko's jewellery is handmade, environmentally-minded... and stunning

Unplastic Fashion

The story of Marko Svart's handmade, environmentally friendly design

Boutique & Fashion Brand

Visit SVART by Svart at Týsgata 1 or online at www.markosvart.com

As Marko Svart and his partner, Momo Hayashi, show me around their one-month-old store, they're like new parents—happy, nervous, tired, but immensely proud. And they have every right to be. Having worked their way up from a stand at Kólaportið and selling jewellery at pop-ups and street stalls, their new boutique is the culmination of the hard work they've put into their brand, SVART by Svart.

Making for me

Words: Josie Gaitens

The shop on Týsgata is beautiful and inviting, with a bright blue wall behind the counter and simple wooden furniture—all handmade by the owners themselves. In fact, every single item in the shop was made by Marko and Momo, from the racks of hand-stitched minimalist clothing to postcards, marine-inspired jewellery and slightly surprising stuffed whales. But even the whales represent the minimum-waste ethos of the brand: they're made from leftover scraps of material, in the spirit

Photos: Art Bicnick

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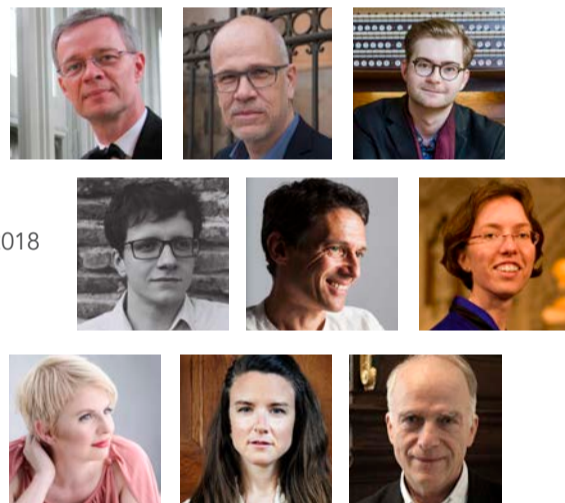


THE INTERNATIONAL ORGAN SUMMER IN HALLGRÍMSKIRKJA

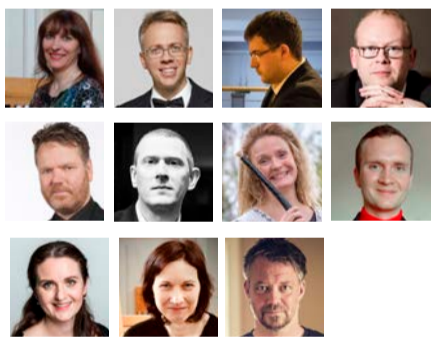
JUNE 22 - AUGUST 28 2019

WEEKEND CONCERTS WITH INTERNATIONAL CONCERT ORGANISTS SATURDAYS AT 12 NOON AND SUNDAYS AT 5 PM

- 22nd/ 23rd June **Björn Steinar Sólbergsson** organist at Hallgrímskirkja, Reykjavík
- 29th/ 30th June **Mattias Wager**, organist at Stockholm Cathedral, Sweden
- 6th/7th July **Johannes Skoog**, concert organist, Sweden
- 13th/ 14th July **Johannes Zeinler, Austria**, 1st prize winner at the Chartres International Organ Competition 2018
- 20th/ 21st July **Yves Rechtsteiner**, concert organist, France
- 27th/ 28th July **Isabelle Demers**, Canadian concert organist and organ professor, USA
- 3rd/ 4th August **Lára Bryndís Eggertsdóttir**, organist at Hjallakirkja Kópavogur, Iceland
- 10th/ 11th August **Susannah Carlsson**, organist at Lund Cathedral, Sweden
- 17th/ 18th August **Johannes Geffert**, concert organist from Bonn, Germany
- 25th August **Mattias Wager**, organist at Stockholm Cathedral, Sweden



LUNCHTIME CONCERTS WITH ICELANDIC ORGANISTS - THURSDAYS AT 12 NOON



- 27th June **Tuuli Rähni**, organist at Ísafjörður Church
- 4th July **Guðmundur Sigurðsson** organist at Hafnarfjörður Church
- 11th July **Eyþór Franzson Wechner** organist at Blönduós Church
- 18th July **Jón Bjarnason**, organist at Skálholt Cathedral with **Vilhjálmur Ingi Sigurðsson** and **Jóhann Ingvi Stefánsson** trumpets.
- 25th July **Ágúst Ingi Ágústsson** organist Reykjavík with **Lene Langballe**, zink/ cornetto and recorder, Denmark
- 1st August **Steinar Logi Helgason** organist Reykjavík, with 3 baritone singers: **Fjölur Ólafsson**, **Örn Ýmir Arason** and **Hafsteinn Thorólfsson**
- 8th August **Guðný Einarsdóttir** organist at Háteigskirkja, Reykjavík
- 15th August **Kitty Kovacs** organist at Landakirkja, Westman Islands
- 22nd August **Eyþór Ingi Jónsson** organist at Akureyri Church

LUNCHTIME CONCERTS WEDNESDAYS AT 12 NOON WITH SCHOLA CANTORUM PRIZE WINNING CHAMBER CHOIR OF HALLGRÍMSKIRKJA

Schola Cantorum chamber choir of Hallgrímskirkja is celebrating its 11th season of the popular Wednesdays Lunchtime Summer Concert this summer. The choir sings various beautiful music from their repertoire, both Icelandic choral pearls as well as famous choral works by Byrd, Bruchner, Handel, Mendelssohn and more, occasionally accompanied by the great Klais organ. Conductor is Hörður Áskelsson, Music Director of Hallgrímskirkja. Coffee and tea served after the concert.



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Sunday concerts –60 min: 3000 ISK



Artistic Director: Hörður Áskelsson Music Director of Hallgrímskirkja/
Guest Artistic Director 2019: Mattias Wager, organist Stockholm Cathedral.
Manager: Inga Rós Ingólfssdóttir
Concert Manager 2019: Sólbjörg Björnsdóttir



An Ocean Of Sound

Words: John Rogers Photos: Anna Maggý

Anna Þorvaldsdóttir is an award-winning composer whose work evokes the vastness of nature

“A lot of my music is constructed around natural flow, and how different elements can come together seamlessly through transitions. Nature does that beautifully.”

At first, there's a loud hissing, like a hard wind whipping up sand from a barren plain. It's joined by a high, persistent screech wrung, perhaps, from a violin at full stretch. Steadily and purposefully, other elements start to appear in this suggested space; some woody knocks provide a foreground that's distinct from that rasping, dusty foundation. Bass starts to rumble beneath it all, and the gaps in the swirling mass of sound are gradually filled by short string shrieks, tremulous gong strikes, and alarming scrapes and scratches from a menagerie of instruments that quickly become difficult to discern from one another.

As the range of sounds expands, they tumble together, picked up and thrown around invisibly as if by a violent night storm. Those knocks were, in retrospect, the first clattering pebbles of a sonic avalanche that now sweeps down, enveloping the listener like a wall of wild weather. It rises and intensifies to a mighty crescendo, peaking and abating, unravelling and settling into a barely audible drone, over as suddenly as it began.

I'm not even half way through listening to Anna Þorvaldsdóttir's 'Streaming Arhythmia,' and I'm both enthralled and exhausted. The evocative power of this opening salvo—and, as I'll discover, Anna's oeuvre as a whole—is breathtaking. The piece seems to channel not just the atmosphere of a specific place or scene, but to conjure up an impression of the unknowable scale and power of nature itself.

Big nature and open space

Sitting in the airy café of Harpa some days later with sun streaming colourfully through the faceted windows, Anna's sound world seems like a half-remembered dream. The petite black-clad composer sits sipping from a cup of green tea, upright and attentive. Her dark eyes gleam and a smile crosses her lips as her childhood home of Borgarnes is mentioned. Anna spent some of

her formative years in this small town, surrounded by a dramatic vista of the ocean and the ever-changing skies.

“When you grow up in a place where you're surrounded by water and mountains, and you can get quickly into untouched nature, this is what you feel is normal,” she says, softly and thoughtfully. “I would listen—both internally, and also to the way that nature sounds. We had so much wind, and all these natural phenomena that I felt very close to. I feel that I still carry that now—these roots have stayed with me.”

As well as paying attention to what was around her, Anna was foundationally shaped by what was absent. Unlike the busyness, cacophony and clutter of urban environments, she became used to a feeling of small-town ease under the wide sky, and between distant horizons and the unencumbered openness of the Icelandic countryside.

“There's so much space,” she says. “You can usually see quite far in Iceland. That space is present in my music, and it's another thing that has stayed with me. I didn't really recognise this initially. It was just there, and I didn't know how it related. But as I have continued, and people ask me more questions, I realised that it probably came from those roots. It plays a big part.”

Anna is also quick to point out that her work isn't “about” nature, so much as it takes cues from natural forces. “From the point of inspiration, it's more about proportions, flow, and natural phenomena,” she explains. “I'm not trying to describe nature—I'm breathing in inspiration. A lot of my music is constructed around this natural flow and how different elements can come together seamlessly through transitions. Nature does that beautifully.”

Setting the focus

Anna's music, in all of its diversity, certainly has a grand scope in mind. Her orchestration is based more on drones, events and transitions than melodic progressions—sounds often linger for long periods, mingling together and creating a tense scene-setting atmosphere before the introduction of new elements, whether it's a slow build or a shocking one-off burst.

However, even at its most subtle and discrete moments, it rarely contains any true emptiness. “I feel silence always has a presence,” Anna says. “In my music, with very few exceptions, there is never complete silence. I do intuitively feel that there's an undercurrent in the music, and many layers. Sometimes when you remove some layers, and leave just one or a couple, you get different perspectives. That's something I work with a lot in my music: how do you set the focus? How do you zoom in on some things, or zoom out? How do you use perspective between looking at the whole thing, or the details within that structure?”

This careful description of building a composition offers some insight into the methods and perhaps even the concerns of Anna's music. Her orchestral works can begin quietly and unfold slowly, building a tense atmosphere as a foundation on which a further narrative is based; or, they can start emphatically and spiral onwards from there.

“I'm obsessed with structure, and that's something I spend a lot of time working on in the initial stages,” Anna explains. “Finding the structure is one of the first things that comes with each piece. In these initial stages I spend a lot of time finding materials for the various places in the music, and decid-

ing how it's built in the flow. I do, very much, build atmospheres. That's one way I experience sounds, and think about sounds and music. To me, after getting a good sense of where you are, then you can go somewhere else. If you set the ground, then you can go to different places, and that's something I try to think a lot about when I'm working.”

Layers and structures

Anna speaks most animatedly when discussing the possibilities of writing for orchestra. “My kind of listening—that is, internal listening—resonates very well with orchestra,” she says. “I have a huge passion for writing for large ensembles and orchestras. I think one of the main reasons for that is that I like to build many layers and large structures. And they don't have to be loud to be large. You can make a—quote, unquote—drone; that is, a very complicated ocean of sound. And that's something I really enjoy doing.”

Working to create a detailed, immersive composition is a process that begins with Anna, and is then passed on to the conductors and musicians who perform her music. She speaks with high regard for the people who execute her taut, layered music.

“It's so important in that kind

“Something I believe in is tension in music. It's very important for creating structures and contrasts, and how things flow from one place to the next. And maybe it's this tension that comes across as darkness.”



of situation that you listen, and are connected to the other performers,” she explains. “Also, a bit more technically, the way I write is to move the layers between groups. A layer might

be carried by the winds, but move through to the strings; the winds start doing something else, and the strings continue. When you start to know the music, then you start to learn that process—that something is being passed to you. That creates a different kind of perspective as you move through a piece.”

“A musician can, of course, read the notes on the paper and play their part,” she continues, warming to the theme. “But they might not realise at first that their part is being passed to them from another performer or group of performers. It can speed things along if I am there to point that out. There are various degrees to why it’s interesting to work with performers—they are, of course, the experts on their instruments, so I learn a lot from them too. I can’t always be there in person when my music is performed, but I try to go as much as I can to the largest performances.” She smiles. “It’s a luxury problem.”

The composer that you are

Anna’s rise to prominence has been sure and steady. After attending music school and studying for her bachelor’s degree in Reykjavik, she moved to San Diego in 2006 to pursue a Masters and doctorate at the University of Cali-

there’s a lot of openness to embrace the personality of the composer, rather than steering them into a certain channel. There are so many paths you can take as a composer. And I really appreciated that in San Diego you’re allowed to become the composer that you are.”

As she finished her studies in 2011, Anna released her first portrait album, entitled ‘Rhízōma,’ referring to rhizomes, or exploratory roots. “I spent a lot of time finding the right title for that album,” she says. “As a composer, when you release an album, the pieces might have been composed over five years. You’re not creating an album so much as curating pieces into an album. ‘Rhízōma’ was my first portrait album, and I wanted it to have references to roots, and the way I think about music—creating layers that grow in and out of each other. And that’s how we found this title.”

Work hard and be sincere

‘Rhízōma’ had long been in development, both musically, and in terms of the release arrangements, financing and planning. But the release would prove to be a decision that would shape Anna’s career. “I didn’t realise how important it would be, at the time,” she remembers. “When I was moving to California I’d already decided I

“When you grow up in a place where you’re surrounded by water and mountains, this is what you feel is normal. I feel that I still carry that now—these roots have stayed with me.”

happen. So it was a beautiful surprise that people paid attention and were encouraging. I found that people got to know my music through that album.”

One of the two centrepieces of the album is ‘Dreaming,’ a 17-minute composition for orchestra that would go on to win the prestigious Nordic Music Council Prize in 2012. “That led to the Deutsche Grammophon release,” says Anna. “Colin Rae, who was distributing ‘Rhízōma,’ had said to me that he would help make sure my music was put out on a large label.” She stops, and smiles, appreciative and mystified by the path that led her to this moment. “I strongly believe in working hard, and being sincere in what you do,” she continues. “Although this was nothing you ever could have planned... it worked out.”

Scary music

Talking amiably with Anna on a summer’s day about the open horizons of Borgarnes, the rich multidisciplinary arts culture of Reykjavik, and her stints living in California and, later, Australia and England, it’s easy to forget about the seriousness and weight of her music. Although her catalogue of works is rich and diverse, it’s also characterised by certain moods that fly counter to her sunny disposition; particularly, recurring dark, ominous, and even violent moods and elements.

“You’re not the first person to say this,” says Anna. “I’ve also had people who know me describe this contrast between my personality and my work. Some people read my work as dark and scary, but that’s not really how I think about it.” She pauses, momentarily reconsidering. “Actually, maybe I am just making scary music. But I don’t know where this darkness comes from. I make it intuitively and naturally... but certainly not intentionally.”

She peters out, staring into the middle distance. “However, I do love the lower registers and bass. Perhaps that fundament that I give to that register plays into this experience of the music.”

I wonder out loud if her music gives voice to aspects of herself or personality that aren’t top-of-mind in day-to-day life. “Certainly, doing music is very therapeutic,” she smiles, “but I’m never angry when I write, but I am sometimes sad. Writing music is a very emotional thing for me; I allow the

music to come into existence through this human experience. Something I do believe in is tension in music. It’s very important in creating structures and contrasts and how things flow from one to the next. Maybe it’s this tension that comes across as darkness.”

Balance with the abstract

Whatever it is that makes Anna’s music so captivating, she’s continuing to thrive and develop, winning the Martin Segall, Lincoln Center and Kraviz Emerging Composer awards, as well as prized commissions from The New York Philharmonic Society, The Gothenburg Symphony and The Iceland Symphony Orchestra, to name but three. She’s released three more albums—‘Aerial,’ ‘In The Light Of Air,’ and ‘AEQUA’—and The Financial Times recently described her as “the most exciting force in Icelandic music since Björk.” ‘Aion’ (2018) pushed the envelope again with the inclusion of choreography by Erna Ómarsdóttir and the Icelandic Dance Company, and ‘Metacosmos’ (2017) will be performed at the BBC Proms later this year at the Royal Albert Hall.

For Anna Þorvaldsdóttir, it seems the sky’s the limit. But what comes across most of all is her deep love for her calling. “I really believe in music for music,” she says. “It’s difficult to describe, but the way I have always worked comes from the music listening space—I feel a strong sense of connection between sounds and textures that might not be considered harmonic or traditionally musical, but I love working with sounds in a lyrical way, finding the balance with the abstract.”

Once again, she’s describing her ocean of sound. “It is really the way I think about it, and feel it, and hear it,” she finishes. “With all these elements that are there, you might not notice all of them—because they are there to be part of a whole. You don’t pay attention to each drop, but when they all come together—it’s then they create the ocean.”



fornia. “It’s a very good department for contemporary music, for many reasons,” Anna explains. “But primarily because everyone is keen to work on contemporary music there, and

would release it when I graduated. It was a long-term goal, and it was very expensive, so I had to save up for a long time. I didn’t really have high hopes for it. You never know what’s going to

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Cool Cuts

Bió Paradís Summer Schedule

Various Days/Times/Prices - Bió Paradís

This summer at Bió Paradís, Reykjavík's premier arthouse cinema, you can look forward to a smorgasbord of depravity, romance and slightly silly costumes as they screen a variety of classic Icelandic films. 'When The Raven Flies', widely regarded as the best Icelandic film of all time, displays 'the brutality of the Iceland of yore', while '101 Reykjavík' offers romance, snow and a very attractive flamenco dancer. Don't worry—that's just the beginning. **FR**



Disability, Unrestrained

Bára: INvalid / ÖRyrki

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Bára Halldórsdóttir, hero of Iceland, instigator of Klausturgate, and bearer of orange hair, is disabled and unashamed of it. In this installation, which is part of the Reykjavík Fringe Festival, she'll let us in on her daily life as a disabled individual by putting herself on display. The goal is that those without an illness or handicap can understand the everyday struggles of the ill or handicapped. Follow her on Snapchat, Facebook, or Instagram for a preview. **HJC**



Pis respond...

American Single

July 1st, 3rd, 5th - Various Times - Hard Rock Café - 1,000 ISK

Imagine this: A girl travels to a new country, downloads Tinder, invites someone on a date, and subsequently has that titillating romantic experience onstage in front of a live audience. Well, welcome to 'American Single.' The show, by Olivia Finnegan, took the Reykjavík Fringe Festival by storm last year, and now Olivia is back and single-er than ever. If you're interested in getting in on the date, download Tinder and start swiping. **HJC**

CULTURE NEWS

Festival

The Reykjavík Fringe Festival runs from June 29th-July 8th. Festival passes are 9,900 ISK. Prices for individual shows vary. Get more info at rvkfringe.is



Neither of these people have bangs. Are we at the right festival?

Open That Mother-Fringing Curtain

The Reykjavík Fringe Festival is back and wackier than evern

The more, the merrier

Last year's Reykjavík Fringe Festival blew the roof off of Iceland's alternative theatre scene, and this year, it's back—bigger, and fringier, than ever.

"We have around 100 shows spanning 265 hours of performances happening over just six days," beams Jessica LoMonaco, production manager of the festival. "Yes, in just one year, we've doubled in size," adds festival director Nanna Gunnars. With big smiles on their faces, the two talk like kids waiting to blow out their birthday candles. They're simply bursting with excitement as June 29th, and the first day of the festival, approaches.

Words: Hannah Jane Cohen

Photo: Art Bicnick

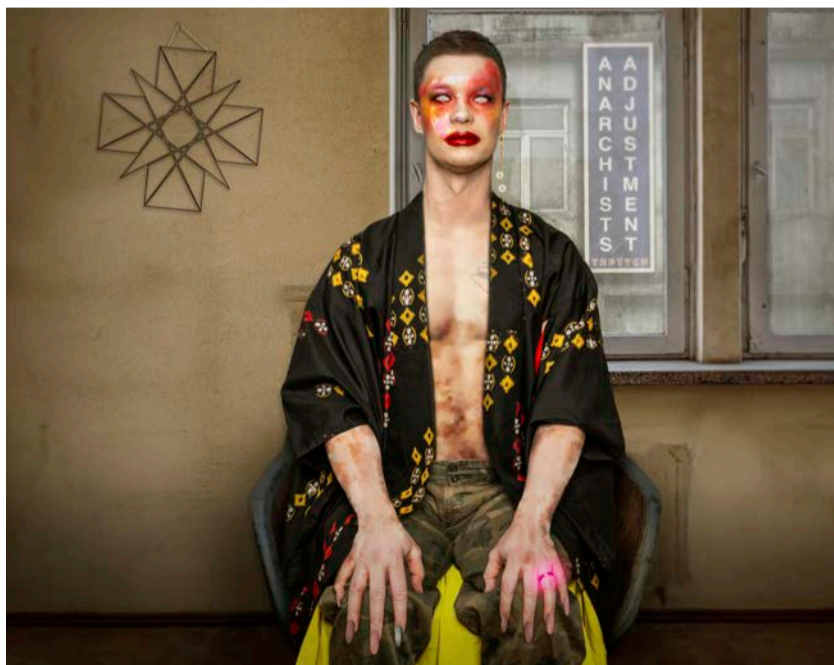
While last year's Fringe was extensive, this year's iteration is even more broad, including not only traditional theatre, but burlesque, stand-up comedy, dance performances, silent discos, puppet shows, digital art, and so much more. It'll also include special workshops and the premiere of Reykjavík's Youth Fringe Festival, which will see teenagers take over the Tjarnarbió stage to show their stuff.

"We realised no younger teenagers were applying, but we know that they are out there making art," explains Jessica. "We wanted to make it easier for them to become part of the Fringe, now and in

ELECTRIC DREAMS

Music

Listen to and buy TRPTYCH's new album 'Anarchist's Adjustment' at trptych.com and trptych.bandcamp.com. For news and updates, find TRPTYCH on Instagram and Facebook.



TRPTYCH's Techno Trilogy

Local techno project TRPTYCH's second album, it's more melodic direction and blending together music and design.

Around five years ago, veteran Icelandic techno label Thule Records caught the attention of well-respected Russian DJ and triple Records founder Nina Kraviz. Since then, triple Records has included Icelandic techno artists Bjarki, Exos and Biogen on their their LPs, EPs and compilations and held three unforgettable dance-events

out in Iceland's nature. These efforts have been a welcome boost for the local techno scene, aided Icelanders to further contribute to it and helped new producers to come to the fore.

Recent additions to the scene include TRPTYCH—the techno project of local drummer-designer Daniel Þorsteinsson—whose second album

Words: Alexander Le Sage de Fontenay

Photo: Daniel Þorsteinsson

the future. We are putting them on our biggest stage with professional tech and professional lighting. It's a full professional production," she says, glowing with pride about the close-to-her-heart segment.

Political theatre

Each year is different, Jessica and Nanna emphasise, not only in terms of performers but also subject matter. "This year proves to be even more political. "It's interesting seeing what themes come up each year," says Nanna. "Now everyone is really concerned about plastic use and saving the environment, and we're getting theatre that addresses that."

Jessica nods. "There's one show, 'Liquid States,' which addresses issues of water in the world using video, acting, and shadow puppets," she explains. "That's the thing about Fringe," Nanna interjects. "It's so current. For example, there's a video performance about asexuality, called 'A Sexual Series,' and people might not be aware of what asexuality is. It's exactly what's happening right now."

Love onstage

Picking shows they are particularly excited to prove to be an impossible task for the duo. Bouncing off each other, they immediately name more than ten they can't wait to see, starting with last year's audience picks 'Goodbye Gunther' and 'American Single.' The latter is a live date, which turned out to be a hoot and a half onstage.

They also name 'Bleach,' a story about a gay man in the sex industry, Kimi Taylor's silent disco, Nordic House's interactive Romeo & Juliet performance, and 'Mojave,' a show about a phone booth in the middle of the Mojave desert, as particularly not-to-miss performances.

"Ok, we should stop," Jessica says. "We could go on forever." The women break out into giggles like best friends at a sleepover party. "We just love Fringe!"

'Anarchist's Adjustment' was released on June 7th. Before dedicating his time to techno, Daniel was known as a key member of well-known rock band Maus and electro pop group Sometime.

TRPTYCH's first EP, 'V.1', was released in 2016, two EPs were released on Spanish techno label Different Is Different in 2017 and its debut LP 'Tempt Me' was released last November. 'Anarchist's Adjustment' is the project's fifth release and part two of a trilogy started with 'Tempt Me'.

In a written statement, Daniel speaks of 'Anarchist's Adjustment' as a new chapter in TRPTYCH's history, where he ventures into more melodic territory. The production presents a warmer approach to techno—while still retaining the project's undeniably frosty vibe—than heard on previous releases.

Daniel works as a designer and is in control of the visual aspect of TRPTYCH, as well. Resulting in very "designed music" or "musical designs," as he puts it. The album cover is a self portrait of the musician half-hidden under a veil of digitally-manipulated facial and body features. Which is in-tune with the lawless techno songs which have an underlying-melodic pop element. The third installment of the TRPTYCH trilogy is in the early stages of development



Exhibition

Steinunn Þórarinsdóttir's 'Trophies' will be showing on the roof of the Ministry Of Finance until September 1st, 2019



Steinunn's figures in their endless relationships and poses

One Endless Idea

Sculptor Steinunn Þórarinsdóttir dives into the human condition

Words: Hannah Jane Cohen

Photos: Art Bicnick

"What has inspired me the most is the environment, and people," announces Steinunn Þórarinsdóttir. The lauded sculptor claps her hands together, as if repeating a mantra. "Society," she continues. "The larger picture." She stops and smiles—a stark contrast to the seriousness of her previous statement.

The artist—one of Iceland's most beloved—has a characteristic style so iconic that you would recognise her pieces immediately. Abstract, faceless, and bursting with texture and organic matter, her life-size human sculptures are an eerie depiction of humanity in which beings are genderless and expressionless, but still filled with the light of life.

The natural choice

"When I was in school, I'd sometimes say that there was really nothing else that came to mind [as a career] other than art," says Steinunn, sitting back in her office off the side of her massive

Vesturbær studio, which is filled to the brim with sculptures of all shapes and sizes. "It was a natural choice."

She travelled to England to study, and it was there that she discovered the joy of sculpture. "Once I started with three dimensional work, it was like coming home," she says. "My first solo show was in 1979, so I've been a figurative sculptor for 40 years now. That's a long time I've been working with it."

She waves her hand, referencing the studio rife with figurative sculptures. "Sometimes I joke that I've only had one idea in my whole career," she laughs. "But it's a big one, and an endless source—the human condition."

Armors & borders

If you want to understand Steinunn's work, you need but look at 'Borders,' which debuted in 2011 at the United Nations Headquarters in New York City. The 26-piece installation dives

deep into the intrinsic properties of a border. "There are pairs of figures, one is cast iron and the other aluminium," Steinunn explains. "They were lined up along a square. The idea was that the viewer can cross the border and connect them together."

The pieces are different colours, but they mirror each other perfectly. "The thought is that despite our differences we are all connected," says Steinunn. And despite beginning the installation in 2009, Steinunn finds the concept has only become more important with time. "It's still relevant," she states.

Years later in 2018, she presented a project called 'Armors,' which similarly explored the idea of dualism. In

the Fort Tryon Park next to the Cloisters museum in New York City, which houses the Metropolitan Museum of Art's medieval collection, two sculptures stood in front of each other, one stark and the other clad in ornate armour. The armoured figures were based on medieval armours from the permanent collection of the Met. "There's the idea of the contemporary figure against the medieval armour, but the postures are the same," she explains. "So this figure could be inside the armoured

"When you make something for a specific place and then it's moved somewhere else, it takes on a different connotation."

one." As she discusses 'Armors' she points towards a glass window in her office where a smaller sculpture depicts people looking at themselves in a mirror. "Duality is quite interesting for me," she explains. "It was a duel between

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the armoured figure and the one that was very fragile in its nakedness and vulnerability, but at the same time, I had installed the naked figures to be standing strong against the armoured one." She pauses. "It was interesting to see that people commented on that."

Androgyny sparks

Steinunn's newest installation, entitled 'Trophies,' is currently visible on the roof of the Icelandic Ministry of Finance in Arnarhóll, where it is part of the Reykjavik Museum of Art exhibition program. It was originally created for the Museum of Military History in

Dresden, Germany. Trophies are antique sculptures that were originally constructed to stand on top of buildings. Steinunn's installation presents a number of ambiguous, genderless beings, which decorate the roof of the government building like trophies.

"In Germany, it was very different," Steinunn explains. "Inside the museum, there was a show called 'Gender and Violence,' and because of the androgyny of my works we thought it would be interesting to ask the viewer questions about this theme before entering the museum," she says, pausing to present a photo of the installation. The museum itself is grandly decorat-

ed, full of ornate carvings and trinkets, so Steinunn's stark figures stand in direct contrast to its finery.

"These figures were put in places where old trophies used to be, those that were connected to war and victory, so these were replacing the war figures and showing a very different sensibility," she says. "One that's more peaceful."

From one world to another

Moving the piece to a location like Arnarhóll gives the installation a new dimension. "When you make something for a specific place, and then it's taken somewhere else, it takes on a different connotation," Steinunn explains. "The Ministry of Finance is a very well known old building, and [changing it] is a big intervention; but at the same time, we were thinking that people get so used to their environment that they don't notice things, so to do this to an old building that everybody knows but has forgotten about, it activates the public and makes them get reacquainted with this classical old building."

"It's so interesting to move from one world to another and make a bigger or different idea," she continues. "I also think that the placement in Reykjavik in Arnarhóll, you see, is interesting. They are standing on an old centre of time looking out over these new buildings by Harpa." The sculptures stand on the ancient, she reiterates, and look towards the new.

But, Steinunn emphasises, the two buildings—one a war museum, and the other a government outpost—do share a commonality. She finishes with one more simple statement: "Both are places of power." ❧



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Looking for treasures at Stefánsbúð/p3

Get Diggin'

Where to snatch up second-hand clothing in Reykjavík

Words: Hannah Jane Cohen Photos: Art Bicnick

From high-end brands to bizarre eccentricities, Reykjavík's second-hand scene is rife with possibility. Help the environment, save your money, and look great doing it at by shopping at these iconic Reykjavík vintage stores.



Hertex

Garðastræti 6

Winner of the Reykjavík Grapevine's 2019 "Best Secondhand Shop" award, Hertex is a treasure trove of eccentricities. For those looking to dig through piles of oddities in order to find the per-

fect fluorescent yellow pumps or a new sequined jumpsuit, look no further. It's a Salvation Army outlet, as well, so you can feel good about your purchases.



Wasteland

Reykjavík

Ingólfsstræti 5

The Reykjavík take on the Danish franchise, Wasteland Reykjavík came onto the secondhand scene recently and quickly dominated it. For super á la mode downtown Reykjavík looks—i.e. cheerleader uniforms, Guy Fieri t-shirts, and astronaut-esque jumpsuits—this

is the go-to. Though it's only been in the city for a hot minute, Wasteland has already proved it doesn't just sell trends, it makes them.



Spúútnik

Laugavegur 28

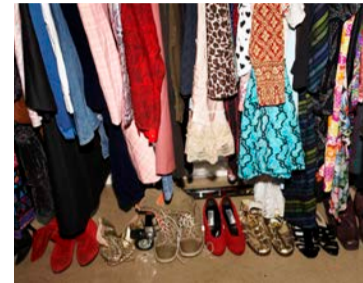
While Spúútnik used to be the be-all-end-all of downtown Reykjavík chic, it's been slowly rebranding lately. Now filled with one-of-a-kind pieces plucked from the depths of NYC and Berlin style, it's the place to go if you're looking to drop a lil' dough on a vintage M&M branded race car jacket or something equally obscure. Note: a binge can get expensive.



Stefánsbúð/p3

Ingólfsstræti 2b

Stefánsbúð is technically not a secondhand store, but it does have a rack of old high-end designer pieces in the back. A favorite among Reykjavík's fashion elite, the selection proves there is a distinction between "vintage clothes," and "vintage pieces." Prices trend high, but what you get will no doubt be top notch.



Fatamarkaðurinn

Laugavegur 126

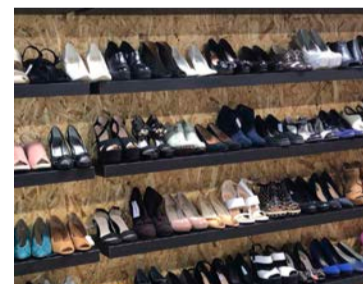
The cheaper sister shop of Spúútnik, Fatamarkaðurinn is a favorite for those looking to find Spúútnik-esque style at a lower price. Recently, they've been stocked with athleisure, Ugg Boots, camo pants, and other Instagram-friendly pieces. While their quality is a bit shabbier than Spúútnik, that's pretty much the vibe you want from vintage purchases, right?



The Red Cross

Laugavegur 12 & Laugavegur 116

Filled to the brim with clothes that'll either make you say, "Who on Earth would wear that?" or "I can't live without that," the Red Cross stores are great whether you end up snatching something or not. Profits go to helping the local community and the shops also accept donations, so drop off some bags after you Marie Kondo your closet. Did you ever really need that empire waisted paisley top? No.



Trendport

Nýbýlavegur 6, Kópavogur

Basically a flea market for style, Trendport recently turned Kópavogur into a destination for Reykjavík's secondhand life. Each booth has a different vendor, so you'll never know exactly what you'll find at this cornucopia of clothing, but if oftentimes leans towards high-end brands. If you've been dying for some Burberry pants, this'll be your best bet. ♡



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Winner: Veganæs

Tryggvagata 22

Veganæs has answered the prayers of those yearning for diner fare that also happens to be cruelty free. Despite toting the seitan line, the Spicy Seitanic Burger is crunchy, spicy, greasy and oh so satisfying. Vegan cheese meltiness issues aside, this is a toothsome burger and the accompanying fries are fancy with their herby frills. The cocktail sauce is also on the money, so mayo-deprived vegans can shed tears of joy. Who knew a vegan dive-bar could be this much fun?



Runners Up:

Roadhouse Reykjavík

Snorrabraut 56

When the panel praises a vegan burger as a "divine guilty pleasure," you better believe it. Roadhouse's celery root burger is a beacon of vegan-friendly hope in a mock-meat world. Relying on the inherent blandness of celery root, the grill lends it an unexpected smoky complexity. Simply delicious.



Hagavagninn

Hofsvallagata 52

With one of Iceland's most popular rappers behind the team, Hagavagninn opened shop in place of the old west side hotdog stand. Their vegan burger has a fan following thanks to the fat, juicy patty. The pickled red onions add pizzazz. As our panellist confirmed: "it tastes even better after a dip in Vesturbæjarlaug."

June 21st—July 4th

In Your Pocket

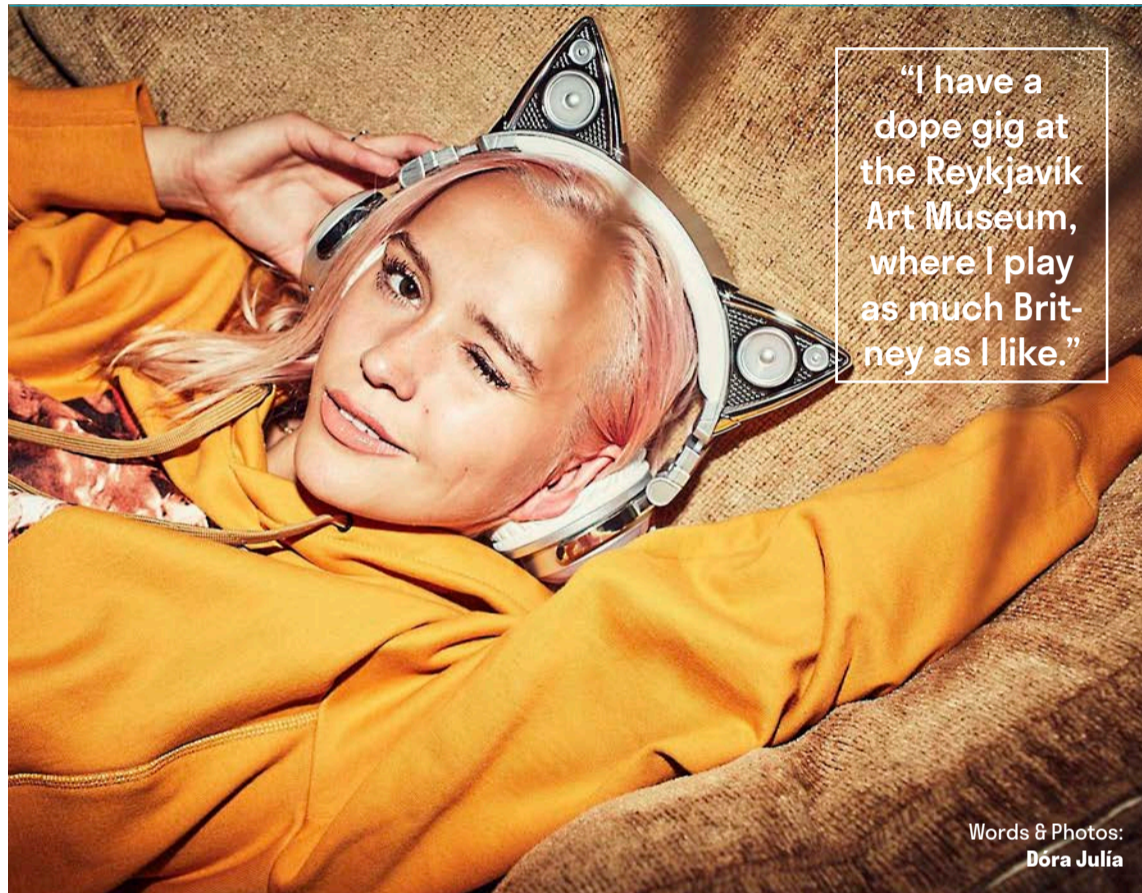
Reykjavík Map

Places We Like

Best Of Reykjavík

Perfect Day

A face of the downtown scene tells us how to spend a perfect day in Reykjavík



"I have a dope gig at the Reykjavík Art Museum, where I play as much Britney as I like."

Words & Photos: Dóra Júlía

Dóra Júlía

DJ and Instagram qween Dóra Júlía tells us about her ideal day of family, friends and partying in Reykjavík.

Morning

I sleep in 'til 10:00. I wake up in my cosy crib, put on some Ariana Grande, make tea and water my plants, singing along to Grande's song 'Successful' and dancing around my apartment while getting dressed. I feel calm and grounded. The sun is shining and the birds are singing outside my living room window.

Mid-day

I go to my yoga class in **World Class Laugar**, where I meet my yoga soulsista Vaka Vigfúsdóttir. Afterwards we go to the pool, soak in the sun and casually talk about life and

crazy future plans for taking on the world. At around 14:30, I go downtown to meet my bestie, Oddur Atlason. We walk down Skólavörðustígur and I pop in to Hildur Yeoman's store, where I find an amazing customised outfit to wear. It's a matching pink jacket and pants with her gorgeous signature prints. We head down to **Sæta Svinið** for a yummy late lunch sitting in the sun.

Afternoon

I meet my mom and little sister at **Eymundson** on Austurstræti. We read Vogue, sip green tea, laugh a lot, and my sister and I teach my mom how to use Instagram. At 18:00, I meet one of my best friends, Fransiska, who also happens to be a masseuse. I get the best massage and some quality time with my bestie. She joins me for a BBQ at my dad's house, where the whole family sits in the garden in the evening sun.

Evening

Around 21:00 we make our way to **Petersen svitan** and I meet all of my favourite people—my friends that live abroad are there, too. My signature drink there is pink tonic. Yum. After drinks, we head to Sushi Social for a late dinner—salmon sashimi and lobster tempura. My best friend, Þórdís, loves it and she's travelled all the way from Barcelona for dinner. It doesn't get more divine.

In the heat of the night

At 23:30, I have a dope gig at the **Reykjavík Art Museum**, where I play as much Britney as I like and everybody's loving it. The gig's done around 2:00 and I and my soulmate Logi (who lives in London but is of course there since it's the perfect day) make our way to **Prikið**, where we dance on tables until morning. Then I head home, it's time for bed! 🌙



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Venue Finder

Venues	Museums & Galleries
The numbers on the right (i.e. E4) tell you position on the map on the next page	
Austur Austurstræti 7 D3	ART67 Laugavegur 67 F7 Open daily 9-21
American Bar Austurstræti 8 D3	ASÍ Art Gallery Freyjugata 41 G6 Open Tue-Sun 13-17
Andrými Bergþorugata 20 G6	Aurora Reykjavík Grandagarður 2 B1 Open 09-21
B5 Bankastræti 5 E4	Asgrímur Jónsson Museum Bergstaðastr. 74 G4 July 8-Sep 1, Mon-Fri
Bar Ananas Klappargstígur 28 E5	Berg Contemporary Klappargstígur 16 E5 Tu-F 11-17, Sat 13-17
Bió Paradís Hverfisgata 54 E5	The Culture House Hverfisgata 15 E5 Open daily 10-17
Bjarni Fel Austurstræti 20 E4	The Einar Jónsson Museum Eiríksgata G5 Open Tue-Sun 10-17
Bravó Laugavegur 22 E5	Ekkisens Bergstaðast. 25b F4
Boston Laugavegur 28b E5	Galleri List Skipholt 50A H10 M-F 11-18, Sat 11-16
Dillon Laugavegur 30 E5	Hafnarborg Strandgata 34, 220 D3 Open Wed-Mon 12-17
Dubliner Naustin 1-3 D3	Hitt Húsið Pósthússtræti 3-5 D4
English Pub Austurstræti 12 D3	Hverfisgalleri Hverfisgata 4 D4 Tu-Fri 13-17, Sat 14-17
Gaukurinn Tryggvagata 22 D3	i8 Gallery Tryggvagata 16 D3 Tu-Fri 11-18, Sat 13-17
Hard Rock Café Lækjargata 2a D3	
Hressó Austurstræti 20 D3	
Húrra Naustin D3	
lónó Vonarstræti 3 E3	The Penis Museum Laugavegur 116 F8 Open daily 10-18
Kex Hostel Skúlagata 28 E7	Kirsuberjatræð Vesturgata 4 D3 M-F 10-18, Sat-Sun 10-17
Kaffibarinn Bergstaðastræti 1 E4	Kling & Bang Grandagarður 20 A4 W-Sun 14-18, Th 12-21
Kaffi Vinyl Hverfisgata 76 E6	Listastofan Hringbraut 119 A4 Open Wed-Sat 13-17
Kiki Queer Bar Laugavegur 22 E5	Living Art Museum Grandagarður 20 A4 Tu-Sun 12-18, Th 12-21
Loft Bankastræti 7 E4	Mokka Kaffi Skólavörðustíg. 3A E5 Open daily 9-18:30
Mengi Öðinsgata 2 F5	Museum of Design and Applied Art Garðatorg 1 E5 Open Tu-Sun 12-17
Nordic House Sturluggata 5 H2	The National Gallery of Iceland Frikirkjuvegur 7 F3 Open daily 10-17
Prikið Bankastræti 12 E4	The National Museum Sudurgata 41 G2 Open daily 10-17
R6013 Ingólfstræti 20 E4	The Nordic House Sturluggata 5 H2 Thu-Fri 11-17, W 11:20
Reykjavík Roasters Kárástígur 1 F5	Hafnarhús Tryggvagata 17 D3 Open 10-17, Thu 10-22
Stofan Café Vesturgata 3 D3	Kjarvalsstaðir Flókagata 24 H8 Open daily 10-17
Ölsmíjan Lækjargata 10 E3	
Tívoli bar Hafnarstræti 4 D3	
Tjarnarbió Tjarnargata 12 E3	
	Ásmundarsafn Sigtún Open daily 10-17
	Reykjavík City Library Tryggvagata 15 D3 Mon-Thu 10-19, Fri 11-18, Sat-Sun 13-17
	Árbæjarsafn Kistuhyllur 4 Open daily 13-17
	The Settlement Exhibition Aðalstræti 16 D3 Open daily 9-18
	Reykjavík Museum of Photography Tryggvagata 15 D3 Mon-Thu 10-18, Fri 11-18, Sat-Sun 13-18
	Saga Museum Grandagarður 2 B2 Open Mon-Fri 10-16
	Sigurjón Ólafsson Museum Laugarnestangi 70 Open Tu-Sun 14-17
	SÍM Hafnarstræti 16 D3 Open Mon-Fri 10-16
	Tveir Hrafnar Baldursgata 12 G4 Open Fri-Sat 13-16
	Wind & Weather Window Gallery Hverfisgata 37 E5

Vital Info



Useful Numbers

Emergency: 112
On-call doctors: 1770
Dental emergency: 575 0505
Taxi: Hreyfill: 588 5522 - BSR: 561 0000

Post Office

The downtown post office has moved to Hagatorgi 1, open Mon-Fri, 09:00–17:00.

Pharmacies

Lyf og heilsa, Egilsgata 3, tel: 563 1020
Lyfja, Laugavegur 16, tel: 552 4045
and Lágmúli 5, tel: 533 2300

Opening Hours - Bars & Clubs

Bars can stay open until 01:00 on weekdays and 04:30 on weekends.

Opening Hours - Shops & Banks

Most shops: Mon-Fri 10-18, Sat 10-16, Sun closed. Banks: Mon-Fri 09-16

Swimming Pools

Sundhöllin, the downtown pool at Barónsstígur, is an indoor swimming pool with hot tubs and a diving board. More pools: gpv.is/swim
Open: Mon-Thu from 06:30-22. Fri from 06:30-20. Sat from 08-16. Sun from 10-18.

Public Toilets

Public toilets in the centre can be found inside the green-poster covered towers located at Hlemmur, Ingólfstorg, by Hallgrímskirkja, by Reykjavík Art Museum, Lækjargata and by Eymundsson on Skólavörðustígur. Toilets can also be found inside the Reykjavík City Hall and the Reykjavík Library.

Public Transport

Most buses run every 20-30 minutes
Fare: 460 ISK adults, 220 ISK children.
Buses run from 07-24:00, and 10-04:30 on weekends. More info: www.bus.is.

A




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The Map

Get the bigger, more detailed version of The Reykjavík Grapevine City Map at your nearest hotel or guesthouse, with selections from our Best-Of awards, vital info, downtown bus stops and a wider view of the city.

Dining

1. Icelandic Fish & Chips

Tryggvagata 11

Sometimes you just want fresh fish deep-fried. Icelandic Fish & Chips does this well. The fish is fresh and the batter is light and crispy, with Skyronnes, a skyr-based dipping sauce that comes in nine different variations including tartar sauce. Try the steinbitur, Atlantic wolffish. It's as ugly in life as it is delicious in death.

2. Block Burger

Skólavörðustígur 8

Block Burger is an office favourite. You can see their white paper to-go bags stacked on writers' desks, accompanied by empty Fizzy Lizzy soda bottles. Modelled heavily on the American chain Shake Shack in presentation, Block is reasonably priced (for Reykjavík) and has quick service. It's a lunchtime spot worth checking out.

3. Burro

Veltusund 1

Needless to say, we are excited about Reykjavík's first fully South American restaurant! With a vegan tasting menu and a smattering of chevices (and a tongue-in-cheek bar serving tropical delights upstairs in the form of Pablo Discobar), Burro holds a lot of promise.

4. Brauð & Co.

Frakkastígur 16

Regulars swear by Brauð & Co.'s "snuður"—cinnamon bread rolls smothered with a sugary glaze. They take it a step further and stuff the classics with blueberries and whatnot, eliciting inappropriate satisfied moans. Get there early to snatch a warm one.

5. Deig Workshop

Tryggvagata 14

Barring kleina and the odd US chain, we've been a doughnut-starved nation. But thanks to Deig, fresh fried doughnuts are a reality. Should we gush about the custard filled creme brulée doughnut or cry for the now discontinued surmjölk and Cheerios doughnut? (Bring it back!) They make pretty good bagels too. Psst... they open at 7am.

6. Ramen Momo

Tryggvagata 16

Iceland's first and only Ramen bar has

upped their broth game with a silky slick Tonkotsu. They have a choice of noodles and broths catering to food intolerances and fads, and a popular 'Ramen of the Month'. We suggest getting the Ramen Tonkotsu with their perfectly cooked soy cured eggs.

7. Public House Gastropub

Laugavegur 28

What happens when Icelandic ingredients are tended to with Japanese flair? Public House Gastropub only gives out-of-the-ordinary, satisfying answers. The duck thigh in a pancake served with ginger sauce and the crispy shrimp dumplings with sriracha mayo are to die for. Come early and enjoy happy hour while you can: you'll never want to leave.

8. Jómfrúin

Lækjargata 4

Jómfrúin may be of Danish import, but it's 100% an Icelandic institution. With its typically open sandwiches, smørrebrød, and the slightly retro décor, this is the place for a casual, playful lunch. Don't miss out on the marinated herring and hand-peeled shrimps, and pair it all with some of the house zingy snaps.

9. Sea Baron

Geirsgata 4a

Some say the langoustine soup recipe has changed a little since the eponymous "Sea Baron" himself passed away, but this harbourside diner is as popular as ever anyway. Get a warming cup of soup, and a melt-in-the-mouth fresh fish kebab, still smoky from the coals.

10. Pylsuhúsið

Ingólfstorg

One of the many post-jam options in town for those looking to put a tasty end to a fun night out, the Hot Dog House is a solid place for a quick snack. If you feel too inebriated by life to experiment, a classic one "with everything" will do the trick.

Drinking

11. Boston

Laugavegur 28b

A spin-off from the late, lamented, recently-resurrected and currently-undead Sirkus, Boston is a Laugavegur drinking hole with a dark drinking room, and a huge balcony terrace out back with heaters, sofas and blankets. So if

you're done listening to DJ, you can smoke your face off in comfort.

12. Veður

Klappastígur 33

Besides the classic beers and wines, Veður's specialty is their meticulously crafted twelve-cocktail menu, including a Brennivin-based Moscow Mule and a Kamikaze taken like a shot. Admire the craftsmanship behind the wooden floors and take your pick out of the glimmering row of multi-coloured homemade bitters and syrups.

13. Loft Hostel

Bankastræti 7a

Loft stands many heads and shoulders above most of the alfresco drinking spots in Reykjavík, not least because it's on the roof of the Loft Hostel and has a balcony that looks over downtown. Before the evening-time entertainment begins, it's the perfect place to catch some late-afternoon sun.

14. Kaffibarinn

Bergstaðastræti 1

With a saloon-like atmosphere in the daytime, when dogs and kids run around amongst the diehard local crowd and groups of confused tourists, Kaffibarinn turns into an all-out party during the small hours of the weekend. Whether you're holiday day-drinking or getting messy, it never fails to amuse.

15. Gaukurinn

Tryggvagata 22

If you prefer your music grungy, raw and weird, then Gaukurinn is your place. With dim lights, leather sofas and a gender neutral bathroom, it's become the perfect hangout for the unorthodox Reykjavíkingar, so if you're looking for like-minded peeps to drink with, here you go.

16. Session Bar

Fógetagarður

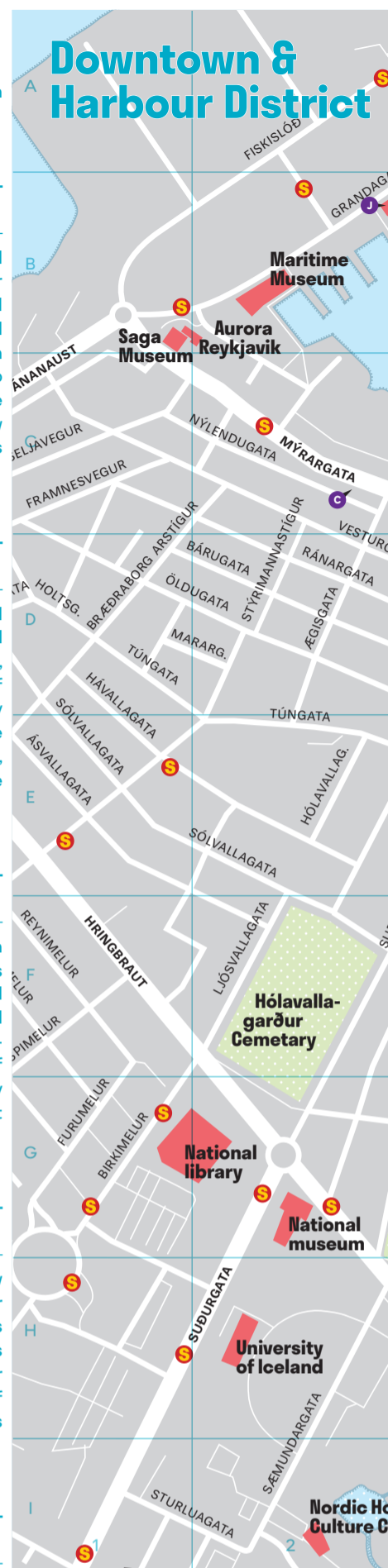
Session Bar is a minimalist craft-beer-focused drinking den housed in a former hair salon in the heart of downtown. There are sixteen beers on tap, both Icelandic and international, and they have a focus on keeping the prices affordable, in contrast to Reykjavík's generally pricey craft bar.

17. Kaldi

Laugavegur 20b

Kaldi is one of the champion craft beer brands of Iceland. Their bar in Reykjavík is a cosy hole-in-the-wall, with a literal hole in the wall—a former alleyway is now an additional seating area. Patrons can get a satisfyingly chunky pint of their unfiltered lager, dark ale, or whatever seasonal brew is currently on the taps.

18. American Bar



Austurstræti 8

Football fans will rejoice in seeing the row of screens perennially tuned on sports channel above the bar, while troubadours aficionados will find in American Bar a great spot to listen to classic country music. Grab a rib from the adjacent Dirty Burgers & Ribs and be happy.

Shopping

19. Kvartýra n°49

Laugavegur 49

This minimalistic, Bauhaus-esque spot took the Icelandic fashion scene by storm upon opening in 2018, with its eclectic streetwear



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New In Town



Álafoss
Laugavegur 8

The Álafoss wool brand has been around since 1896, and is named after the protected waterfall that used to power the factory's mill. While it's worth a trip to Mosfellsbær to check out this historical spot, you can now also buy Álafoss products on Laugavegur. As you may have heard, some companies have been shipping wool out of Iceland to make their sweaters cheaply—but every Álafoss lopapeysa is knitted right here in Iceland, and marked with the maker's name to prove it. JR

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- HERON PRESTON
- NIKE SPORTSWEAR
- NORSE PROJECTS
- PALM ANGELS
- SSS WORLD CORP
- STONE ISLAND
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- RED WING
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selection. They have designers that no one else has, designers that you wouldn't know before going there.

20. Fischer

Fischersund

More art installation than regular store, the "Sigur Rós shop" is an aesthetic environment with a soothing soundtrack, sweet scents floating in the air, and a natural, earthy colour palette. They sell a range of amazing things, from hand-picked tea, to artworks and records.

21. IDA Zimsen

Vesturgata 2a

This peaceful spot is equal parts café and bookstore, so you can get

a coffee and a snack while you leaf through your purchases. Everything there is interesting. If the magazines fail, people-watching never does.

22. Lucky Records

Rauðarárstígur 10

Lucky Records is probably the biggest record shop in Iceland, with shelves upon shelves of new and used vinyl and CDs on offer. They have a small stage where local and visiting bands sometimes perform.

23. Farmers And Friends

Hólmaslóð 2 & Laugavegur 37

If you want to pick up an Icelandic sweater, peruse the Farmers Market outlet. Their wares combine Nordic

style with a fresh aesthetic, providing you with a modern take on traditional pieces.

24. CNTMP

Laugavegur 12b

This sleek and minimal streetwear boutique occupies an enviable spot on the main Laugavegur strip. An acronym for "contemporary," the shop's name describes its concept—the store will sell limited garments by streetwear brands.

25. Hertex

Garðastræti 6

A true-blue second-hand shop, you never know what you're going to find at this Salvation Army outlet. The stark

store, covered with clothes of all shapes and colours, is a delight for all senses that'll have you alternating between, "Who would throw that away?" to "Who would buy that?"

26. Rauðhetta & Úlfurinn

Skólavörðustígur 8

In a sense Rauðhetta & Úlfurinn is a Reykjavík classic. It's been around for over a decade, and the service is congenial without being overbearing. People are loyal to their favourite hairdresser, meaning some of them have long waiting lists, but pop in and try your luck.

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TRACK BY TRACK

Daniel Pioro's 'Dust'

This ambitious, striking, award-winning album features compositions by Valgeir Sigurðsson

Words: Daniel Pioro, Valgeir Sigurðsson and John Rogers Photo: Blair Alexander

Album

[Listen on Bedroom Community's Bandcamp](#)

Icelandic composer Valgeir Sigurðsson picked up an award at the International Composer's Conference in Argentina earlier this year for "Dust"—a striking three-part work written for violinist Daniel Pioro, and part of Daniel's 2018 Bedroom Community album of the same name. "We set out to make an EP of Daniel's existing repertoire, but quickly formed a musical and personal connection that demanded a deeper collaboration," says Valgeir. "'Dust'—in its three continuous movements—was born from this place; from data collecting dust on my hard drive, into Daniel's musical fluidity that flows off his fingers like an avalanche, or a stream that has carved its path over centuries." Here's what Daniel has to say of the album.

Dust

This work that began life as a bed of electronic sound and layers of improvised violin playing, pulled around, re-shaped, and improvised over once again. Starting off sparsely, the violin sound and electronics thicken, following each other through moments of violence, struggle and deep peace. The score makes the most of the raw, unpolished, immediate sound

of the strings, and of the air, and impurities created by the bow—sounds that are very important to both Valgeir and me.

Elsewhere

A piece for violin and reverb, composed for me by Edmund Finnis. Cyclical patterns of sound move in and out of focus, as if approaching from a distance before receding into haze. The tone of the violin is transformed from white noise into glistening harmonics and back again, forming arcs. Lightly amplified reverb is used to extend the sounding space that the music inhabits. Our perspective on the music is altered. What we hear is simultaneously in the room and seemingly elsewhere.

Biber's Passacaglia

One of the first surviving pieces for unaccompanied violin, this piece is built over a repeating bass theme of four descending notes, whose constant presence symbolises the unending watchfulness of the Guardian Angel. There is a great fragility in this work—moments of sparse textures, glee, intensity, wandering—yet always underpinned by those four notes. For me, this piece calls to mind a life cycle. No matter what happens—the tempestuous details, the miserable moments and those of absolute joy—life flows on.

Dark Sky Community

A piece for violin, voices and electronics written for me by Oliver Coates. Connected to a larger work 'Shorelines' for quartet and tape, Dark Sky Community invokes the purity of light on the island of Sark. The violin part is one of stillness and simplicity, interspersed with shimmering electronic textures and a choral line that brings to mind far older times. This piece is another place, far away, yet visible and clear.

The Lark Ascending

Written by Vaughan Williams, this piece is approached anew in this recording. The original piano part, arranged for organ, cello and viola da gamba, merges seamlessly with the violin line, drawing particular attention to the fragility and ancient world sound of the original score. There is an alchemy in this combination of instruments. The way that the cello and viola da gamba entwine and clash is a particular beauty to me, and the organ keeps everything rooted, present, in a way that allows the violin to soar, glide and sing, like the lark in George Meredith's original poem of the same name.

gpv.is/music
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Music



Here comes the sun queen

A Quiet Place

Hafþís Bjarnadóttir sees music in everything

Words: **Andie Fontaine** Photos: **Art Bicnick**

Composer

More info: hafdisbjarnadottir.com

Hafþís Bjarnadóttir has been performing, teaching and composing music for close to three decades now, diligently—and prodigiously—creating music for multiple acts across nearly every genre. Her most recent effort, 'A Northern Year,' is an extensive and fascinating composition she made for Passepartout Duo. It chronicles the movement of the sun over Iceland over the course of a year, using scientific data translated it into music, with stunning results.

A little help

Hafþís was initially interested in the visual arts, but upon hearing Joe Cocker's cover of The Beatles' "A Little Help From My Friends," everything changed. "I first heard the song when I was 12 years old," she says. "It felt like a religious experience. I just got saved. That's when I just fell for music in general in my life and started playing guitar for real."

She began to focus more keenly on music, leading to her enrollment in the Félag Íslenskra Hljómlistarmanna music school. "I remember thinking, 'I don't really care what I will become, if I can just make music while I'm doing whatever I'm doing in life,'" she recounts. "I could just work at a swimming pool or a supermarket or whatever; if I have time to make music, then I don't really care. Then that evolved into being a full-time musician and music teacher, so becoming a musician just kind of happened."

The frog's blues

Hafþís' first album, 'Nú,' was released on the famed Smekkleysa label in 2002. It contains her breakaway hit, "Froskablús" (liter-

ally "The Frog's Blues"), which went into heavy rotation, due in part to the video: a cartoon, wherein a frog looks for love, and finds it, in a sense.

This success prompted requests for composition, and the nature of Iceland's networking and connections led to further work. When Hafþís was approached by Passepartout Duo, the only prompt she was given was to adhere to a theme of "light and darkness."

True to her nature, she dove headfirst into the project with an idea inspired by the sun, consulting an almanac and charted data on the sunrise and sunset every day of the year; specifically, the sun's height relative to the horizon.

From there, she sought to translate this data into music. "I made a system where the lowest point for the sun would be the deepest note on a piano, and the highest point would be the highest note," she says. Using a base 24 hours, she also used the length of the sun's appearance, in hours, as a basis for how long the notes were played. "So if it's dark for that many hours, the note is that long." Equinoxes and solstices are marked by "a change in mood."

Brightness creeping

The overall effect is striking. Winter is indeed dark, chilling and haunting; tensions rise in February, but with some brightness creeping in. The spring equinox is sparse, light, revelatory. By June, light accents and sparkling bells appear, accompanied by live recordings of birds. "I think I see patterns in so many things," says Hafþís, "and there are also many patterns in music."

Music is the most important thing to Hafþís, and it shows in her approach to her career. "I don't want to be famous, because I'm a huge introvert," she says. "I really need this quiet place." 🐸



No rest for the wicked

MUSIC NEWS Cellists **Gyða Valtýsdóttir** and **Sæunn Þórsteinsdóttir** have been nominated for the prestigious Nordic Council Music Prize. The Icelandic musicians are two of thirteen nominees, all of whom are from the Nordic countries and their associated territories. This year will mark the 54th year of the competition, which alternates each year between recognising composers, musicians or groups. The last time the prize was won by an Icelandic musician was, when this issue's cover star, Anna Þorvaldsdóttir, brought it home in 2012. The winner will be announced on October 29th in Stockholm. More information can be found at musikpris.com. **JG**



Party in the barn, and you're invited

A barn at Karlsstaðir in East Iceland will be the place to be on July 5th and 6th, as it hosts the **Havari Festival**. A famous rural farm-cum-music venue located in Berufjörður, Havari is a frequent fixture in our Best of Iceland magazine, and the festival is guaranteed to be a fun time. Friday night's lineup will feature the exceptional **Mr. Silla**, **Jae Tyler** and **Prins Póló**. They'll be followed on Saturday night by the more mature entertainment of the travelling variety show 'Búkalú' as it tours around Iceland. Tickets are available at tix.is, and you can find more information at havari.is. **KH**



Cool kids having fun, yesterday

Breakthrough Icelandic pop-rock band **Of Monsters and Men** just announced that they will soon embark on their 'FEVER DREAM World Tour.' This is not to be confused with Icelandic rapper Fever Dream; nor is it truly to be considered a world tour, as it only involves North America and Europe. But hey, maybe the African and Chinese dates will be added later. Kicking off on August 3rd in Long Beach, California, the tour will see the group take their new album 'Fever Dream'—their first in four years—to their legions of fans. Tickets are on sale now, and they're going fast. **HJC** 🐸

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- 27/6 DRAG-SÚGUR: DRAG LAB
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- 30/6 SINGER/SONGWRITER NIGHT

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HAPPY HOUR
14-21

VÍKING
Létíól

Our Picks



★ LungA Warm Up Party

June 27th - 19:00 - IDNÓ - Free!

Iceland's best arts and music festival is back for 2019. LungA—held annually in the far-easterly outpost of Seyðisfjörður—is an unforgettable time, when this small town comes to

life with music, art, and spontaneous creativity. However, for those who can't make the pilgrimage to East Iceland this summer, there's a Reykjavik warm-up event taking place at

rejuvenated music and arts hub IDNÓ. Come celebrate LungA 2019 with theatrical punks Grísalappalísa, eerie lo-fi duo Madonna + Child, rising star Prince Fendi, and plenty more weird and wonderful alternative music scene favourites. There will also be a special song by the Icelandic Whistling Orchestra, aerial performances, and plenty of surprises. Very much in the festival's spirit, the show is BYOI: Bring your own installation. **JR/HJC**



★ Lykke Li

July 4th - 20:00 - Harpa - 11,900 ISK

Swedish pop takes over Harpa. If you don't know, she's famous. R'n'B goddess GDRN will open. **HJC**



★ Dadykewl / 24/7 / Shades of Reykjavik & Bryngeir

June 22nd - 21:00 - Prikid - Free!

If you want a rapper who's not afraid of sharing his feelings on-stage, Dadykewl will make you remember your childhood love. Also on the menu is extreme Soundcloud sensation 24/7, who raps, we assume, all day, and the return of Shades of Reykjavik. **HJC**



★ Jo Berger Myhre & Ólafur Björn Ólafsson

June 25th - 21:00 - Mengi - 2,500 ISK

Jo and Ólafur are here to perform their album and premiere a film by Ieva Balode. It's a doozy. **HJC**



★ Secret Solstice

June 21th-3rd - 17:00 - Laugadalur - 19,990 ISK

Pussy Riot. Black Eyed Peas. Rita Ora. Sólstafir. Hatari. If that doesn't sound like a blackout in progress, then we don't know what does. Get a drank and dance your heart away at Iceland's favourite midnight festival: Secret Solstice. **HJC**

June 21st—July 4th

Concerts & Nightlife

Events listed are all live performances and DJs. Venues are listed by day. For complete listings and detailed information on venues visit grapevine.is/happening. Send your listings to: listings@grapevine.is.

Friday June 21st

- ★ **Secret Solstice 2019**
17:00 Laugadalur
- DJ Árni Skeng**
22:00 Kaffibarinn
- Reykjavik Midsummer Music: Hommages**
20:00 Harpa
- Reykjavik Midsummer Music: Næturtonar**
23:15 Mengi
- DJ Benson Is Fantastic**
22:00 Mikkeller & Friends
- DJ Crush**
22:00 Bravó
- 101 Live x Prikid**
21:00 Prikid
- Can't think just feel #6: BistroBoy / Regn & Aftenging**
20:30 Loft
- KGB Soundsystem**
22:00 Boston
- Helium Karaoke Party**
22:00 Gaukurinn
- DJ Bogi**
23:00 Club Sólón

Saturday June 22nd

- DJ Silja Glommi**
22:00 Mikkeller & Friends
- Reykjavik Midsummer Music: Butterflies & Feathered Beasts**
20:00 Harpa
- Reykjavik Midsummer Music: Roedelius**
23:15 Mengi
- DJ Jónbjörn**
22:00 Kaffibarinn
- DJ KGB**
22:00 Bravó
- ★ **Dadykewl / 24/7 / Shades Of Reykjavik & Bryngeir**
21:00 Prikid
- ★ **Secret Solstice 2019**
17:00 Laugadalur
- Mosi DJ Set**
22:00 Boston
- Niels Lyhne Løkkegaard**
20:00 Mengi
- DJ Egill "Big Baby" Birgis**
23:00 Club Sólón
- International Organ Summer: Björn Steinar Sólbergsson**
12:00 Hallgrímskirkja

Sunday June 23rd

- Sunday Jazz: Ellen Kristjáns & Eyþór Gunnarsson**
20:00 Bryggjan Brugghús
- Reykjavik Midsummer Music: Grand Finale**
20:00 Harpa
- A Band On Stage**
15:00 Nordic House
- DJ John BRNLV**
22:00 Kaffibarinn
- ★ **Secret Solstice 2019**
17:00 Laugadalur
- Music From Around The World**
15:00 Gerðarsafn
- Ragnheiður Gröndal**
16:00 Gljúfrasteinn
- International Organ Summer: Björn Steinar Sólbergsson**
17:00 Hallgrímskirkja

Monday June 24th

- Winners Of The International Contest Of Young Pianists**
12:00 Harpa
- Reykjavik Classics: Sound The Trumpets**
12:30 Harpa
- DJ Z**
22:00 Kaffibarinn

Tuesday June 25th

- ★ **Jo Berger Myhre & Ólafur Björn Ólafsson**
20:00 Mengi
- Icelandic Music & Storytelling**
13:00 IDNÓ
- Karaoke Party!**
21:00 Gaukurinn
- Reykjavik Classics: Sound The Trumpets**
12:30 Harpa
- Follo Kammerkor Choir**
12:00 Nordic House
- Follo Kammerkor Choir**
13:30 Harpa
- DJ Krystal Carma**
22:00 Kaffibarinn
- DJ Yamaho**
18:00 Petersen svítan
- UNM: Tvinna**
20:00 IDNÓ

Wednesday June 26th

- Don Lockwood Band**
21:00 Slippbarinn
- Party Karaoke With Þórunn Antonía**
21:00 Sæta Svinið
- Teitur Lassen**
21:00 Nordic House
- Wednesday Jazz Night**
22:00 Miami
- Reykjavik Classics: Sound The Trumpets**
12:30 Harpa
- Jazz With A View: Mókrókar**

Reykjavik Classics: Sound The Trumpets

- 12:30 Harpa
- DJ Karitas**
22:00 Prikid
- DJ Ívar Pétur**
22:00 Mikkeller & Friends
- Jazz With A View: Jazz Messengers**
21:00 Harpa
- DJ Dominatricks**
22:00 Kaffibarinn
- Moses Hightower**
21:00 Stúdentakjallarinn
- Karaoke Night**



Shades of Reykjavik, shredding

- 21:00 Harpa
- DJ Passa**
22:00 Kaffibarinn
- Jazz Night**
21:00 Stúdentakjallarinn
- DJ Einar Sonic**
22:00 Bravó
- DJ Thizone**
22:00 Prikid

Thursday June 27th

- DJ Sonur Sæll**
22:00 Kaffibarinn
- Reykjavik Classics: Sound The Trumpets**
12:30 Harpa
- ★ **LungA Warm Up Party**
19:00 IDNÓ
- Hönnuson**
20:00 Mengi
- International Organ Summer: Tuuli Rähni**
12:00 Hallgrímskirkja

Friday June 28th

- DJ Bricks Hip-Hop Jam #6: Marlon Pollock / Svarti Laxness & Mc Steinbitur**
20:00 Boston
- DJ KrBear**
22:00 Bravó
- Andri Björn Róbertsson & Ástriður Alda Sigurðardóttir**
20:00 Hafnarborg
- DJ Egill "Big Baby" Birgis**
23:00 Club Sólón
- RYBA / russian.girls & Harry Knuckles**
22:00 Gaukurinn

- 20:00 Loft
- A Night Of Improvised Music**
21:00 Mengi

Saturday June 29th

- Reykjavik Classics: Sound The Trumpets**
12:30 Harpa
- International Organ Summer: Mattias Wager**
12:00 Hallgrímskirkja
- Páll Ragnar Pálsson & Tui Hirv**
15:00 Nordic House
- DJ KGB**
22:00 Kaffibarinn
- DJ Introbeats**
22:00 Bravó
- sóley DJ Set**
22:00 Mikkeller & Friends
- Gervisykur**
22:00 Prikid
- Mosi DJ Set**
22:00 Boston
- Babies**
21:30 Hard Rock Café
- Bistro Boy & Bjartmar**
22:00 Gaukurinn
- DJ Egill "Big Baby" Birgis**
23:00 Club Sólón
- Kammerkór Suðurlands**
17:00 Hafnarborg
- Ólöf Arnalds & Skúli Sverrisson**
21:00 Mengi

Sunday June 30th

- Sunday Jazz: Daniel Friðrik Böðvarsson Trio**
20:00 Bryggjan Brugghús
- Reykjavik Classics: Sound The**

Trumpets

- 12:30 Harpa
- DJ Þorsteinn Eyfjörð**
22:00 Kaffibarinn
- Singer/Songwriter Night**
21:00 Gaukurinn
- Herdís Anna Jónsdóttir & Steef van Oosterhout**
16:30 Hafnarborg

Monday July 1st

- Reykjavik Classics: French Flute & Harp Romanticism**
12:30 Harpa

Tuesday July 2nd

- Karaoke Party!**
21:00 Gaukurinn
- Icelandic Music & Storytelling**
13:00 IDNÓ
- Reykjavik Classics: French Flute & Harp Romanticism**
12:30 Harpa

Wednesday July 3rd

- Don Lockwood Band**
21:00 Slippbarinn
- Party Karaoke With Þórunn Antonía**
21:00 Sæta Svinið
- Wednesday Jazz Night**
22:00 Miami
- Reykjavik Classics: French Flute & Harp Romanticism**
12:30 Harpa
- Jazz With A View: Sigurður Flosason Quartet**
21:00 Harpa
- Geir Draguvoll & Mette Rasmussen**
21:00 Nordic House

Thursday July 4th

- Reykjavik Classics: French Flute & Harp Romanticism**
12:30 Harpa
- SEXTUGUR: Eiríkur Hauksson**
20:00 Harpa
- ★ **Lykke Li**
20:00 Harpa
- Rosk**
22:00 Dillón
- International Organ Summer: Guðmundur Sigurðsson**
12:00 Hallgrímskirkja



★ For music listings from July 5th on, check out happening.grapevine.is or our app Appening, available on iOS and Android

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Music

The Reykjavik Grapevine 34
Issue 10—2019



Just a couple of guys havin' a great time by the docks

Warm Is The House Band

Warmland emerge with their debut album 'Unison Love'

Words & Photo: Berglind Jóna Hlynsdóttir

Album & Concert

'Unison Love' is out on June 21st. You can listen Warmland at warmland.bandcamp.com and see them live at Secret Solstice 2019

Warm are most things that start close to home. Emerging pop duo Warmland are Arnar Guðjónsson and Hrafn Thoroddsen—both prominent figures in the Icelandic music scene. Arnar is a producer and the lead singer and guitarist of Leave, while Hrafn is a founding member, singer and guitarist of Ensími and Jet Black Joe.

Night shift day shift

The band started as an in-house recording project in the studio the two members share. Arnar works as a producer in the day and Hrafn has the nights, they felt they needed a house band. "We set up a meeting, around two years ago," says Hrafn. "It turns out that Arnar had started this project Warmland, in some form, and we kind of pooled our resources."

The two set the direction for where they wanted to take the sound and production. The different elements they bring to the collaboration are audible,

and between them, they handle everything from recording, production and mixing, to videos, stage lights and visuals.

"We set a goal that we didn't want to have any barriers or limitations," says Hrafn. "If an idea makes sense and is interesting, then we'll allow it."

Something completely new

At the core, the outcome is pop music given extra nuance by a fusion of electronic and acoustic sounds. Warmland use a drum kit and bass guitars alongside programmed electronic sounds, keyboards and synthesizers. Whatever a song needs, they're unafraid of breaking out of the common pop structure. "I think we try to avoid doing similar stuff that we used to do in other projects," says Arnar. "We're trying to bring the experience and create something completely new for us."

There's also a tension between melancholy and joy that gives the band its specific personality. The

lyrics further add to this nuance. "It's layers of different things," says Arnar. "It has a melancholy vibe in the melodies, then it has the groove beneath. I play the drums and the bass, that's my department; I am looking for groove in everything, so it moves you. On top of that, we have the more atmospheric soundscapes."

True summer album

Their second single, the titular "Unison Love," has an unusual structure, and one of the most diverse soundscapes the band have yet revealed. "The drums and bass are a really important factor there as well," says Hrafn. "It's one of the first tracks for me, actually, where I felt the groove foundation was well laid. It has this kind of laid back pop vibe to it."

'Unison Love' is a true summer album. With a warm atmosphere and a lyrical, melancholic undertone, it's bittersweet, and solid throughout. You can see the band

at the Secret Solstice festival, which runs from 21st-23rd June—first in an ice cave on Saturday, then at the main festival site on Sunday, when they'll

share a stage with Patti Smith and Robert Plant. You can also catch them at Iceland Airwaves in November. Until then, may you be warm and well of heart with a record that will keep you 'After Dark.'

"We set a goal that we didn't want to have any barriers or limitations."

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ROKKY's gonna knock you out

First Blood: Meet ROKKY

The new club kid on the block

Words: **Rex Beckett** Photo: **Vigdís Erla Guttormsdóttir**

Single & Concert

ROKKY's "Deux" is out now. See her play live at the Secret Solstice Festival 2019.

Sometimes all it takes is the right song. Quite suddenly last fall, newcomer producer ROKKY dropped a single that would single-handedly put her on charts, in festival lineups, and land in an Esprit commercial. The song, "My Lips," is a thumping clubby electro-pop banger that quickly caught the attention of dance music blogs and lovers alike. Having recently released her second sensuous track, "Deux," she's all set to take the stage at Secret Solstice.

The mysterious yet buoyant Berlin-based artist, who prefers to simply be known by her alias, was born in Oxford to Icelandic parents, and raised in several cities around Europe, as well as Iceland. ROKKY started her current project two years ago while living in France as an au pair, dedicating her down time to music. "I had my recording stuff with me and when I had time off I would always just record," she says. "I recorded a lot of the songs that will be on

my first EP, which is coming out later this year."

Put something down

ROKKY was encouraged by her friends in the dance-pop group Sofi Tukker to send them her music, which they threw their support behind and briefly negotiated a possible record deal. "That really gave me the confidence that people seemed to like my music," she says. "I didn't have that confidence before. In the end I didn't sign, but then I decided to release my first song independently. Then I got the Esprit thing and the ball started rolling."

Despite the time it took her to gain confidence, music came to her early from both her parents and she developed the urge to produce very young. "I just always wanted to record," she says. "I would make songs with my sister when I was seven or something, and I'd be writing stupid lyrics. I finally got a Mac when I

was 13 or 14 and it had Garage Band so I was like, "This is amazing! Now I can finally put something down!"

Written on iPad

She started off teaching herself recording using the built-in samples in Garage Band and subsequently taught herself guitar—but she was primarily hooked by electronic music.

"I used to use my electric guitar more to record and I'd just plug it into my iPad," she says, adding that she wrote "My Lips" entirely on her iPad. "Now I'm mostly just sitting at the laptop. I don't have any gear so I'm just making all the stuff on my laptop."

ROKKY moved to Berlin six years ago and started absorbing first-hand the music that inspires her the most. "I love the music here," she says. "I love going out. I don't go out as much but if I do, I go out until 10 am. I do a whole night. It's never just two hours. You're in or you're out."

Her music reflects this sort of all-in vibrancy, highly energetic and sensual. "If I want a song to sound better I just listen to some of my house techno stuff," she says. "I would say that it's just happy dancing music. I'm just smiling the whole time on the dance floor and that's what I want for my music as well. Just have fun. Don't think about it too much." ♡

"I'm just smiling the whole time on the dance floor and that's what I want for my music as well."

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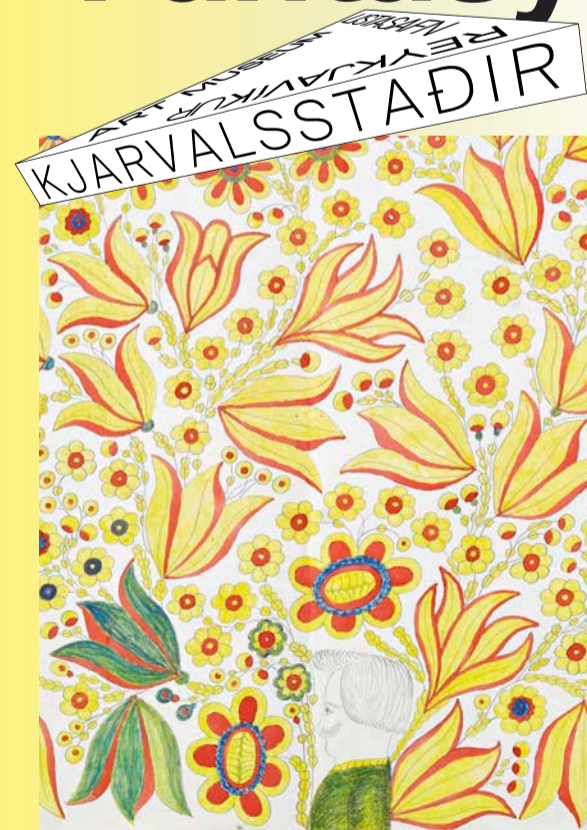


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Bergur Thomas could be in your hedge and you wouldn't know

VISIT KÓPAVOGUR CULTURE HOUSES AND EXPERIENCE

Lego Flamb And The Hum Of Life

Bergur Thomas Anderson recorded matches
hitting water for his curious new exhibition

Words & Photo: **Berglind Jóna Hlynsdóttir**

Exhibition

See the exhibition at Harbinger,
Freyjugata 1, until June 23rd. Get
more info at berguranderson.info

There is a strange, low-key, poetic humour in the subtle ceramic elements and sonic environment of Bergur Thomas Anderson's installation, 'The One and Only Body of The Hum & Lego Flamb.' Currently showing at the Harbinger gallery, it's an investigation of the friction between making sound and listening, bound together with hay, like traces lost during harvest.

Bergur is a Rotterdam-based visual artist and bass player. "I had a very quiet artistic practice before I moved to the Netherlands," he says. "I made music with all these people, then, when I was alone, visual arts became a very solitary practice."

Ominous figure

In his new show, we see how these fields have grown closer. The Hum is a spatial and sonic character that manifests Bergur's interest in city soundscapes and noise pollution. "It's an ominous figure who doesn't really have a representational form," he explains. "He is the persona that performs the sounds that surround our daily

living. This presence that makes sounds that we don't always hear but we always feel."

Slippery representation

Lego Flamb, on the other hand, is a listener. The storyline begins when he "notices or wakes up to a Hum he hasn't heard before," Bergur explains. "So he goes outside with a recording device to find and investigate this new humming sound."

Flamb also likes to camouflage himself into the environment. "I'm intrigued by these practices that tend to mimic real life situations," says Bergur, "and the effort it takes to go unnoticed." He is interested in slippery representation; his characters blend in and don't want to be seen.

Malfunction in another part of town

The exhibition's sound comes and goes, mixed with bits of dialogue, field recordings and vocal improvisations, made with Pétur Eggertsson. In the small sculptures, we see a part of Lego Flamb's appearance before full camouflage mode; nametags, a knee that provides direction;

fragments of petrified sounds by Hum, like in 'Burrrrrr' or blowing a raspberry, which is meant to be disruptive. "When it's applied to someone who is providing a city's audio ambiance," says Bergur, "it's like realising there's some kind of malfunction in another part of town."

He collaborated with designer Karen Wang on a curtain and camouflage costume on which both characters are woven into one fabric. "We were trying to approach the history and concept of camouflage as this kind of methodology of being able to put everything under one hat," says Bergur, "Like if you were categorising a gigantic mess and you just put it all in one box and say, 'Okay that's sorted.'"

Tiny little pool

The costume allows him to embody and narrate the story of the characters meeting. In this performance, Bergur also animates some of the objects, like a tiny little pool, which "is Lego Flamb's favorite spot to record matches hitting water."

Bergur's work is clearly on an interesting trajectory, with a strange and playful curiosity in the backdrop, sounds and gestures.

"The One and Only Body of The Hum & Lego Flamb" is fifth show in the 'Slow and Romantic' exhibition series. It followed Sigrún Gyða Sveinsdóttir's fantastic opera workshop. Next up is Rúnar Örn Marínósson's workshop on gestures on June 22nd. You can also see Bergur perform at Mengi with Ash Kilmartin this August.

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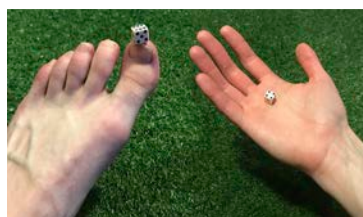
Our Picks



★ No. 3 Umhverfing

June 22nd- TBA - Breiðablik Community Centre

'No. 3 Umhverfing' is a large and incredibly unique exhibition located on the Snæfellsnes peninsula, containing some of Iceland's best visual artists, like Steingrímur Eyfjörð and Erró. All featured artists—and there'll be dozens of them—have some connection to the area. Eight of them have previously represented Iceland in the Venice Biennial. The exhibition is part of a larger project by the Academy Of Sensation that aims to bring art to the countryside. The show opens officially in the Breiðablik community center, near Borgarnes, but it will move all around Snæfellsnes over the summer. Ending date is TBA. **VG**



★ All Is Fair

Until August 4th - Kling & Bang

'All Is Fair' is inspired by, as the press release says, "Tip toeing in flip-flops made of pizza boxes and tape," among other things. It sounds very weird and we can't guarantee you'll ever be the same once you leave. **HJC**



★ Hellissandur Street Art Festival

June 21st-22nd - The Freezer Hostel

Hellissandur is the street art capital of Iceland, filled to the brim with murals of all shapes and sizes. At this special festival, come celebrate that legacy. Dancing, karaoke, a circus performance and more include. **HJC**



★ Corrections

Until August 17th - Hverfisgallerí

Sigurður Árni Sigurðsson's exhibition presents work based on photographs and postcards that the artist has collected all over Europe over the last three decades. Come soothe your wanderlust. **HJC**

June 21st—July 4th

Art Listings

Events are listed by venue. For complete listings and detailed information on venues, visit grapevine.is/happening. Send your listings to: listings@grapevine.is

Opening

REYKJAVÍK ART MUSEUM - HAFNARHÚS D38 Ragnheiður Káradóttir: mini-mini multiverse

Ragnheiður uses everyday objects and materials in her works, modifying them and giving them a new and unexpected role. The merger of these forms and materials results in the personification of dead objects.

- Opens on June 27th, 2019
- Runs until August 11th, 2019

REYKJAVÍK ART MUSEUM - KJARVALSSTAÐIR William Morris: Let Beauty Rule!

English artist William Morris was a true Icelandophile, and even translated the Sagas. Here, see original drawings of Morris's patterns, wallpapers and work processes, paintings, drawings, and more.

- Opens on June 30th, 2019
- Runs until October 6th, 2019

Ongoing

NATIONAL GALLERY OF ICELAND

Treasures Of A Nation

A selection of over 80 works chosen from the national gallery's collection displays the evolution of art since the 19th century.

- Runs until December 31st, 2019

EINAR JÓNSSON MUSEUM

Permanent Exhibition

The museum contains close to 300 artworks including a beautiful garden with 26 bronze casts of the artist's sculptures.

ÁRBÆR OPEN AIR MUSEM

Daily Guided Tours

Tours are from 13:00 to 14:00 through its open-air exhibits.

REYKJAVÍK CITY MUSEUM

Settlement Sagas

As Viking ruins meet digital technology, this exhibition provides insight into Reykjavík's farms at the time of the first settlers.

REYKJAVÍK ART MUSEUM - ÁSMUNDARSAFN

Ásmundur Sveinsson: Under the Same Sky - Art In Public Space

Ásmundarsafn is named after sculptor Ásmundur Sveinsson. This new permanent exhibition presents the artist in a new light. What dialogue

does his works provoke?

- Runs until December 31st, 2019

Jóhann Eyfells: Palpable Forces

Early in the 1950's, Jóhann Eyfells started creating abstract sculptures which were based on experiments in physics and chemistry. Come see them here.

- Runs until August 25th, 2019

REYKJAVÍK MUSEUM OF PHOTOGRAPHY Icelandic Meat Soup

Photographer Kristján Haraldsson focuses on the practice, process, and form of photography, ultimately creating intimate portraits of himself, his family, and the nation of Iceland in the '70s and '80s.

- Runs until September 8th, 2019

NATIONAL MUSEUM OF ICELAND

Myth Of A Woman

Agnieszka Sosnowska immigrated to Iceland 13 years. With her photographs, she documents herself, her students, new family members, and friends. Her inspiration is the strength of the female spirit.

- Runs until September 1st, 2019

Life, as it is lived, before the transformation

In stark black and white, Yrsa Roca Fannberg captured life in Árneshreppur, the smallest parish in Iceland. Crisp and unrelenting, the photos capture the symbiotic relationship between man, animal and dirt.

- Runs until September 1st, 2019

REYKJAVÍK MARITIME MUSEUM

Fish & Folk

Name a better duo than fish and Iceland. You can't. So come learn about the history of Icelandic fisheries from rowing boats to monstrous motor boats.

Melckmeyt 1659

Melckmeyt was a Dutch merchant ship that crashed near Flatey Island in 1659. Explore the wreck here.

REYKJAVÍK ART MUSEUM - HAFNARHÚS

Erró: Mao's World Tour

Between 1972 and 1980, Erró painted over 130 paintings, with two images of different origins against each other: Chinese propaganda posters of Mao Zedong and Western tourist pictures from famous sites.

- Runs until January 5th, 2020

D37 Gunnar Jónsson - Gröt

The D-Gallery exhibitions show up-and-coming artists in their first solo exhibition. This iteration features video, sounds, and photographs by Gunnar Jónsson.

- Runs until June 23rd, 2019

Human Condition Draft Of Contemporary Art History In Iceland [III]

What does it mean to be human? What are the psychological and corporeal characteristics of it? Here, selected artists take on these fundamental questions.

- Runs until September 15th, 2019

Finnbogi Pétursson

In this private exhibition, Finnbogi Pétursson works to make sound waves visible through explorations in material, space, and physics.

- Runs until September 15th, 2019

SIGURJÓN ÓLAFSSON MUSEUM

Connections

To celebrate the 13th anniversary of the museum, this exhibition presents 13 artists in dialogue with Sigurjón and his art.

- Runs until October 6th, 2019

MUSEUM OF DESIGN AND APPLIED ART URBAN SHAPE

Architect Paolo Gianfrancesco used data from Open Street Map to celebrate cities. The constant interplay of people and their environment will be revealed before your very eyes.

- Runs until September 8th, 2019

MORRA

Fashion designer Signý Þórhallsdóttir takes over the lobby to work with Icelandic flora on silk and paper for her MORRA collection.

- Runs until September 25th, 2019

NORDIC HOUSE

Porcelain Souls

Photographer Inuteq Storch went through his parents' archives and found photos and letters from their lives in Greenland and Denmark in the '60s and '80s. Explore them here.

- Runs until September 26th, 2019

WIND & WEATHER WINDOW GALLERY

Matrix, or Genesis of Private Property

This site-specific installation uses word, printed images, and chromed metal to make an overwhelming image that questions your very reality.

- Runs until June 26th, 2019

REYKJAVÍK ART MUSEUM - KJARVALSSTAÐIR

Jóhannes S. Kjarval: Can't Draw a Harebell

Here, explore the floral works of Jóhannes S. Kjarval, after whom the museum is named. Be it ornamental plants, potted plants, or wildflowers, you'll find it all.

- Runs until December 31st, 2019

HAFNARBORG

In Transition

Eight photographers present their take on the town of Hafnarfjörður. The town is currently in a state of transition, and this exhibition documents its progress into that of a true urban centre.

- Runs until August 25th, 2019

GERÐARSAFN KÓPAVOGUR ART MUSEUM

Outline

The exhibition 'Outline' shows works from the collection of Gerðarsafn from 1950 until this day. In the exhibition, the outline becomes the connection between works in different mediums, the thread that ties them together.

- Runs until September 8th, 2019

Culture Hunt

This Culture Hunt will lead you in-between the Kópavogur Culture Houses, where in each location guests will be asked to solve a puzzle or answer a question on nature, art or music. It is available in English, Icelandic and Polish and is free of charge

- Ending date TBA

HVERFISGALLERÍ

Corrections

In Sigurður Árni Sigurðsson's third exhibition at Hverfisgallerí, he presents a body of work based on photographs and postcards that he collected all over Europe and corrected over the last three decades.

- Runs until August 17th, 2019

REYKJAVÍK ROASTERS

Í Kring

This showcase features an exhibition at each of the three Reykjavík Roasters shops. The first exhibition ('brief session of affection') features five artists, whose work reveals

truths about humour, irony and imperfection.

- Runs until July 9th, 2019

MIDPUNKT

Í morgunsárið

In the morning, the mind is new. Time is relative, and the day is full of possibilities. In this exhibit, dissect this concept in full force.

- Runs until June 30th, 2019

IB GALLERY

Corrections

B. Ingrid Olson's classification-defying exhibition considers the nature of the dual through symmetry, form and function. Particularly striking are the indeterminate 'Photographic Objects' which aim to, as she says, 'summon multiple truths simultaneously.'

- Runs until August 10th, 2019

ÁRBÆR OPEN AIR MUSEUM

HEIMAT: Two Worlds

To mark the 70th anniversary of the arrival in 1949 of a group of Germans to who travelled to Iceland aboard the Esja ship, this exhibition presents photographs of their journey made by Marzena Skubatz.

- Runs until October 31st, 2019

LIVING ART MUSEUM

...and what then?

Wonder, surrender, fear and powerlessness. Excitement, joy and hope. Curiosity and indifference. These different threads all gather in uncertainty, which leads us to ask: and then what?

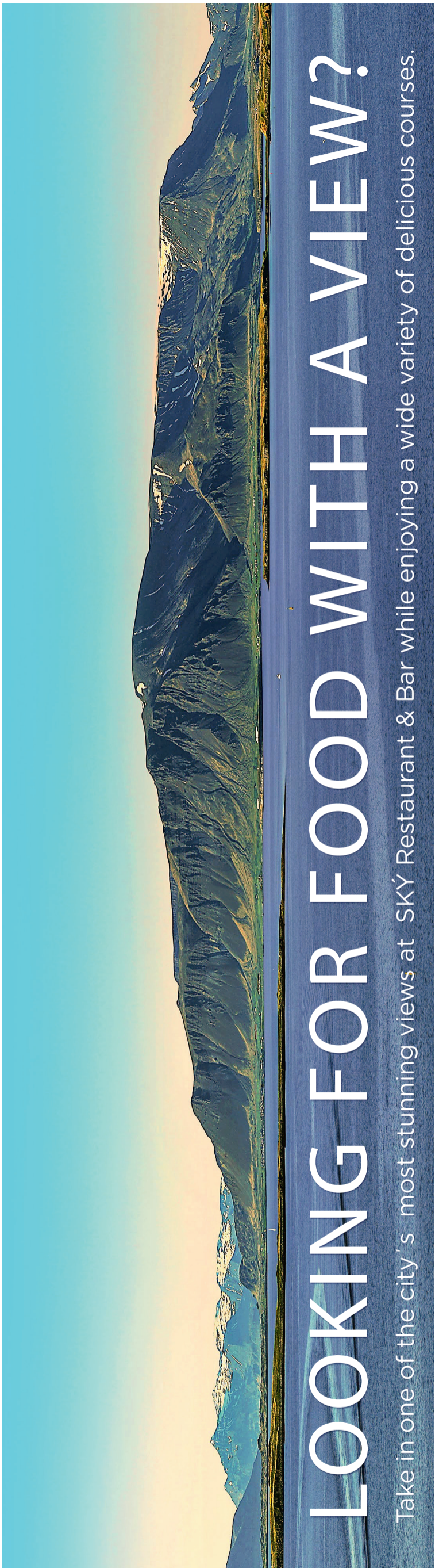
- Runs until August 4th, 2019

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Paolo Gianfrancesco
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- Morra**
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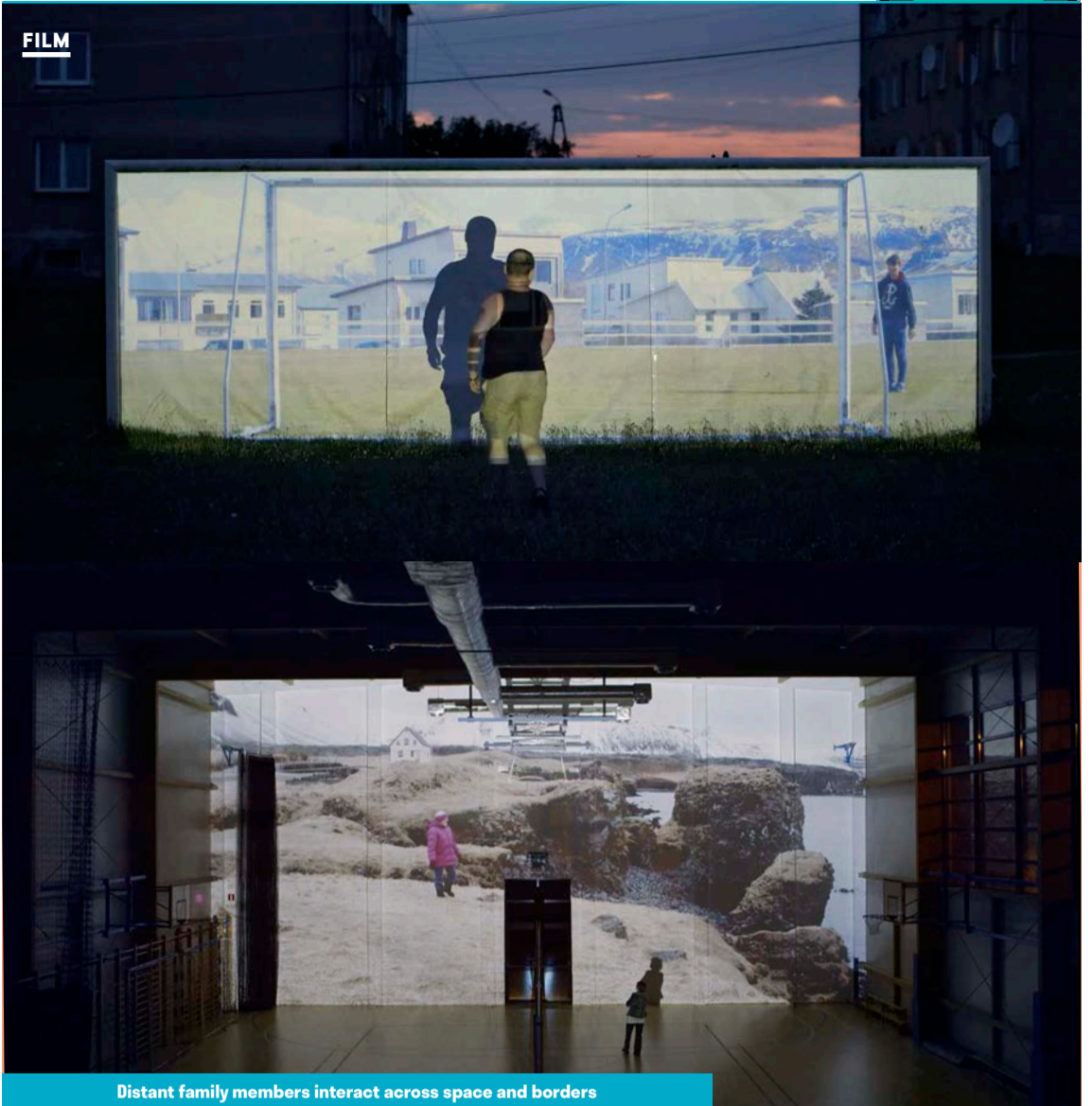
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Film

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Distant family members interact across space and borders

The Virtual Village

Pawel Ziemilski's ingenious documentary 'In Touch' reunites fractured families

Words: **Josie Gaitens** Photos: **Movie still**

Documentary

'In Touch' won the Jury's Prize at the Skjaldborg Film Festival 2019. Get more info at skjaldborg.is

The Skjaldborg Film Festival took place in Patreksfjörður this June for the 13th year running. The documentary festival is a place for the great and good of Icelandic filmmaking to get together, as well as a mecca for movie fans, with the films screened for free in the town's cinema.

The winner of the coveted jury's prize this year was Polish director Pawel Ziemilski, for his poignant and artistic portrayal of the fractured community of Stare Juchy in Northern Poland. 400 inhabitants of this village—something like a quarter of the population—now live in Iceland.

Sense of isolation

The documentary, 'In Touch,' is a unique viewing experience. The film shows individuals watching and interacting with ingeniously projected footage of their distant family members as if they

were together—for example, by hugging, walking "together," or saving shots from each other at a simulated football practice. This briefly brings the residents of this divided town back together for a heart-breakingly fleeting moment.

In the director's own words, this rejoining created a "virtual village," which is accompanied by recordings of the individuals speaking via Skype. As we watch these phantom interactions, we hear out of sync conversations—a stylistic choice that's incredibly effective in evoking the sense of isolation between the individuals.

The outcome is a haunting and moving affair. In one scene, an older Polish woman in her shirtsleeves wanders around her garden at night, staring out at a snowy Reykjavik that gleams all around, enveloping her and her surroundings. In another, a young woman in Iceland steps out of her house in full weather-proof gear, animatedly showing an invisible family member around her neighbourhood. As she walks out of view the shot switches to show the

person she is speaking to watching the footage projected onto a huge school gym wall, their tiny figure dwarfed by that of their beloved, who is marching away from them towards a cold sea.

The company of family

Surprisingly, this key stylistic choice—the very essence of the film—was not decided on until very late in the filmmaking process. "I made this film over almost six years and probably the first four years were just trying different stuff," explains Pawel. "I really believe that in a documentary film you need some kind of an exchange. It's not just that you find a good story and you tell that story. It's more like, you find a story, you find characters—but then you have to find a way to give them something back."

What Pawel gives them back is a chance to be once again in the company of their family. You can tell how much this means to the characters in the film by the way they interact with the projections, often physically reaching out to touch them.

In one of the most affecting scenes of the film, an old man lies on his bed, watching a projection of his very young granddaughter trying to fall asleep in hers. "You're sleepy, aren't you?" he says quietly, to the image of the tired child lighting up his wall. "Kinia, honey, will you sleep now?" He gently sings the girl a lullaby, as if he has completely forgotten about the trickery involved in making the scene possible. And, for just a second, we do, too. 🇮🇸

gpv.is/film
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Various Events



Hopefully the Poetry Brothel doesn't turn into a real one...

Friday June 21st

Friday Party! 'Með allt í hreniu' Sing-A-Long Screening
20:00 Bíó Paradís

Saturday June 22nd

Holes & Starrs Drag Show
21:00 Gaukurinn
How To Become Icelandic In 60 Minutes
19:00 Harpa

Sunday June 23rd

Guided Tour In English
11:00 National Museum Of Iceland
Seat Filler: Iceland's Only Free Game Show!
23:30 Secret Cellar
Party Bingo With Sigga Kling
21:00 Sæta Svinið
Midsummer's Night Walking Tour
22:30 Árbær Open Air Museum
Vegan Garden Party
17:00 Andrymi

Monday June 24th

Stand-Up Comedy (in English!)
21:00 Gaukurinn

Tuesday June 25th

Funniest Four: Comedy Show
21:00 The Secret Cellar

Wednesday June 26th

RetroCup #3: San Francisco Rush 2049 On Sega Dreamcast
21:00 Gaukurinn
Open Mic Stand-Up Comedy
21:00 The Secret Cellar
Improv Iceland: Comedy In English!
20:00 Tjarnarbió
Icelandic Sagas: The Greatest Hits
19:30 Harpa

Thursday June 27th

Free Ashtanga Yoga Class
16:30 Andrymi
My Voices Have Tourettes
21:00 The Secret Cellar
How To Become Icelandic In 60 Minutes
19:00 Harpa
Drag Sugur DRAG LAB
21:00 Gaukurinn

Friday June 28th

Friday Party! 'My Best Friend's Wedding' Screening
20:00 Bíó Paradís
Icelandic Sagas: The Greatest Hits

19:30 Harpa

Saturday June 29th

★ **REYKJAVÍK FRINGE FESTIVAL** ★
Various times & venues
How To Become Icelandic In 60 Minutes
19:00 Harpa

Sunday June 30th

★ **REYKJAVÍK FRINGE FESTIVAL** ★
Various times & venues
Seat Filler: Iceland's Only Free Game Show!
23:30 Secret Cellar
Icelandic Sagas: The Greatest Hits
19:30 Harpa
Party Bingo With Sigga Kling
21:00 Sæta Svinið
Guided Tour In English
11:00 National Museum Of Iceland

Monday July 1st

★ **REYKJAVÍK FRINGE FESTIVAL** ★
Various times & venues
Stand-Up Comedy (in English!)
21:00 Gaukurinn

Tuesday July 2nd

★ **REYKJAVÍK FRINGE FESTIVAL** ★
Various times & venues
Funniest Four: Comedy Show
21:00 The Secret Cellar
Icelandic Sagas: The Greatest Hits
19:30 Harpa

Wednesday July 3rd

★ **REYKJAVÍK FRINGE FESTIVAL** ★
Various times & venues
Open Mic Stand-Up Comedy
21:00 The Secret Cellar
Improv Iceland: Comedy In English!
20:00 Tjarnarbió
How To Become Icelandic In 60 Minutes
19:00 Harpa

Thursday July 4th

★ **REYKJAVÍK FRINGE FESTIVAL** ★
Various times & venues
My Voices Have Tourettes
21:00 The Secret Cellar
How To Become Icelandic In 60 Minutes
19:00 Harpa
Free Ashtanga Yoga Class
16:30 Andrymi
The Poetry Brothel: Inferno
20:00 IDNÓ

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- Minke Whale with cranberry & malt sauce

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“I think Kraftwerk’s influence on pop music is second only to Elvis... and maybe the Beatles.”

I always wanted you to go, into space, man

this music on speakers for your plants. It has been proven to encourage growth and happiness. Also works for humans.

Finnbogi Pétursson

My favourite visual artist, although his art has just as much to do with music and science. As with Arvo Pärt, his genius lies in using extremely simple but powerful motives to make big emotional statements. He creates (sometimes) large-scale installations where he exploits the physical powers of sound, light and physics to create spectacles for the eyes, mind, ears and lower abdomen.



Rokk í Reykjavík

‘Rock in Reykjavík’ is the famous documentary about the Icelandic post-punk and new-wave scene in the early ‘80s. It features such important bands as Purrkur Pillnikk, Þeyr, Egó, Fræbblarnir, Grýlurnar, Tappi Tíkarrass (fronted by a very young Björk) and Bruni B.B. Two scenes from the film sparked so much controversy that they were later edited out of the movie. This film is still (I think) a necessary primer for teenagers who feel the need to rebel against something and start their own band.

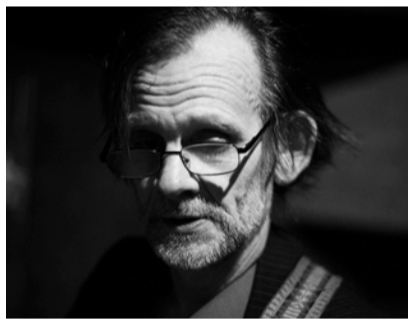
Punk, Poetry And Pärt

How does one become Úlfur Eldjárn?

Composer & Musician

Find out more about Úlfur’s work at ulfureldjarn.com.

Úlfur Eldjárn is an artist, composer and performer who first came to prominence as part of the *Apparat Organ Quartet*. He’s a creative musician who’s always doing interesting things, whether it’s experimental live performances, remixes, film soundtracks, or his ambitious ‘*Aristókrasia Project*.’ These are some of the influences that make Úlfur the artist he is today.



Megas

Words: Úlfur Eldjárn & John Rogers

Photo: Art Bienick

The poet laureate and, at the same time, enfant terrible of the Icelandic music scene. I used to listen to his records as a child, with my parents’ coconut headphones on my head, while reading the lyrics from the sleeve to decipher his famously difficult articulation—which contributed in large part to his image as a drunk and disorderly intellectual outsider. Megas is like Dylan, Cohen and Gainsbourg mixed together, only

better. His lyrics are full of funny, satirical and diabolical historical and cultural references. What I love most, though, is his songwriting style. Megas created the first Icelandic punk song, but also penned one of the most beloved love songs, still performed at every other wedding ceremony in Iceland. A childhood dream came true for me when I got to perform with him and his band at Iceland Airwaves 2017.



Arvo Pärt

I think that Arvo Pärt is the greatest living composer and greatest composer of our times. I’ve had a deep personal relationship with his music. Listening to the ‘Alina’ album or the work ‘Fratres’ in solitude never fails to bring tears to my eyes. His minimal yet spiritual approach to music is a reminder that the biggest emotions are sometimes only aroused by

the smallest gestures. His music seems to have a power beyond our understanding—a cathartic, cleansing quality.



Kraftwerk

I’ll be the first one to admit that I’m a Kraftwerk fanboy—and I think everyone should be, as most of the pop music we hear today wouldn’t sound the same had it not been for their pioneering work at Kling Klang Studio in Düsseldorf. Practically the whole category of electronic pop music is derived from their sound, be it techno, industrial, deep house, or vocodered rap vocals. I think the influence of ‘Ralf and Florian’ on pop music is second only to Elvis, and maybe the Beatles. Kraftwerk came up with the aesthetic concept of robotic, mechanical techno pop, but the real quality lies in the fact that, beneath the surface, their music is “human after all.” They create beautiful, simple melodies, and there’s a surprisingly space for improvisation in their live shows.

Plantasia by Mort Garson

One of my all time favourite albums. Listed here as it’s recently become available on Spotify. I highly recommend playing



My Father’s Books

My father, Þórarinn Eldjárn, is a writer and has always been a big influence on me. He’s released tons of poems, historical novels and brilliant tongue-in-cheek short stories. He’s also written quite a few books of poetry for children, or as he puts it himself, “for grown-up children and childish grown-ups”. He’s taught me, both through life and his works, that the best ideas are usually to be found in the most mundane things, and that humour and language can be an endless source of discoveries and ideas.

The House at Eyrarbakki



Árnessýsla Heritage Museum is located in Húsið, the House, historical home of the Danish merchants built in 1765. Húsið is one of the oldest houses in Iceland and a beautiful monument of Eyrarbakki’s time as the biggest trading place on the south coast.

Today one can enjoy exhibitions about the story and culture of the region, famous piano, shawl made out of human hair and the kings pot, are among items. Húsið prides itself with warm and homelike atmosphere.

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Featured Happy Hour

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Every day
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Chicken wings -
650 ISK
Baked almonds -
500 ISK
- Sushi Social**
Every day
17:00 - 18:00
Truffle potatoes
1,000 ISK
- Avocado fries -
690 ISK
Lobster sushi,
ribs & more -
890 ISK
- 1,500 ISK
And Under**
- Hamborgara-
búlla Tómasar**
Tuesdays-All day
Burger, french
fries & soda -
1,390 ISK

- Gló**
Every day-All day
Bowl of the
month - 1,290 ISK
Vegan option
- Shalimar**
Monday - Friday
12:00 - 14:30
Curry - 1,290 ISK
Vegan option
- Sæta svinið**
Every day 15-18
Chicken wings -
1,190 ISK
"Dirty" fries -
1,390 ISK
- Solom**
Monday - Friday
11:00 - 14:30
Ceasar salad -
1,490 ISK
- Lemon**
Every day
16:00 - 21:00
2f1 Juice +
sandwich
1,095 ISK
Vegan option
- Uppsalir - Bar
and cafe**
Every day 11-14
Burger & fries -
1,390 ISK
Vegan option
- 2,000 ISK
And Under**
- Essensia**
Every day-All day
Lunch-catch of
the day - 1,980 ISK

- Bryggjan
Brugghús**
Monday - Friday
11:30 - 15:00
Dish of the day
soup & bread -
1,690 ISK
- Solom**
Monday - Friday
11:00 - 14:30
Fish of the day -
1,990 ISK
- Matarkjallarinn**
Monday - Friday
11:30 - 15:00
Fisherman's fish
soup -1,990 ISK
- 5,000 ISK
And Under**
- Apótek**
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lunch -3,390 ISK
Three course
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Young poets of Pinterest, assemble!

The Next Generation

Una Press brings young Icelandic poetry to the masses

Words: **Felix Robertson** Photos: **Óli Már**

Poetry Press

'*Það er alltaf eitthvað*' is widely available in bookshops across Iceland. See www.utgafuhus.is for more info.

In the ever-changing world of Icelandic poetry, a new anthology by Una Útgáfuhús, or Una Press, is bringing the next generation of Icelandic poets to the fore. Named '*Það er alltaf eitthvað*', or 'There is always something,' the anthology is a collaborative work written by students of creative writing and—if the talent on show is anything to go by—it bodes well for the future of this tenuous but tenacious literary scene.

It's a small world

Iceland is a famously literary nation. But with the population standing at just under 340,000, the poetry scene in Iceland is, inevitably, perilously small. However, against all the odds, it continues to survive, and even thrive. Poetry is bought and sold, read and recited, and reviewed and criticised across Iceland. The Icelandic poetry scene is no bastion of the old. The late publisher Meðgönguljóð, which sold poetry pamphlets for the price of a coffee, worked to bring a wide range of young Icelandic poets to prominence.

However, through the work of new publishers like Una Press, Iceland continues to see an emer-

gence of young, dynamic writers. "It's the end of one generation," says Jóhannes Helgason, one of the members of Una Press. "And now they're letting the next generation get involved."

Always something

Compiling the work of twelve writers, Una Press' anthology was developed through an initiative from the University of Iceland, where students studying creative writing joined with those studying practical editing and publishing. One of the most important choices, of course, was the title. After much discussion, 'There is always something' was the eventual choice, taken

"It's the end of one generation and now they're letting the next generation get involved."

Thematic connections

"Thematically, the stories are quite broad," says Jóhannes. "But the idea of strings, or connections, was a starting point." The range of subject matter is, admittedly, dizzying. In one story, a woman has forty-seven siblings. In another, there's a pervert on

a train. But the theme of connections, whether in the form of family, relationships, or even historical ties, runs deep throughout the divergent narrative strands.

"In a way, the anthology itself is a string of shorter works, linking together," says Stefania Pálsdóttir, one of the student writers. But she also emphasizes the personal nature of these poems. "The work is also, of course, about us. Because when you write, you use a tiny, tiny bit of yourself."

Translations?

One of the surest signs of success in Icelandic poetry is to have your work translated. At present, '*Það er alltaf eitthvað*' is only available in Icelandic, but Stefania is enthusiastic about a potential translation. "It would be very exciting," she says. "I think there's a lot of interest from both Icelanders and foreigners alike in bringing these works to a larger audience."

She also speaks hopefully about the overall trajectory of Icelandic language poetry. "I'm really optimistic," she explains. "New voices are being heard and I also feel a lot of people do concentrate on the art itself, instead of just trying to become famous through Instagram poetry."

A new generation

Will there be future projects similar to this? Stefania is reticent but confirms that there are, as she says, "quite a few irons in the fire." She also voices hope that more students will take part in the course. "It's the start of a new generation of Icelandic poets," agrees Jóhannes, "And I'm really excited to see where it will go." ☘



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FANCIES is where we talk to Reykjavik's most fashion-forward figures about style

Helga Vala Helgadóttir

Helga Vala Helgadóttir (22) is a student at Háskóli Íslands.

Words: Hannah Jane Cohen Photo: Art Bicnick

Helga is wearing:

- ▶ White blazer from Monki
- ▶ Gold vintage leggings
- ▶ Dr. Martens boots
- ▶ White satin top
- ▶ Chanel earrings
- ▶ Necklace from Wasteland

Describe your style in five words:
90s. Street. Retro. Sparkling. Classy.

Favourite stores in Reykjavik: Second-hand stores and Hildur Yeoman. You can always find something unique in vintage stores. My favourites are Spútnik and Wasteland.

Favourite piece: This sweater I bought in London. It's from a brand called KYE, it's a Korean fashion brand. It's green with a zipper and a gold turtleneck.

Something I would never wear: Yesterday, I saw a guy that had a sweater that said, "Relax, bitch." I was like, ok, that is something I would never wear.

Lusting after: Some white high heeled leather boots. I've been looking for some but I have to find the perfect ones. I don't want Cowboy-style ones. ♡



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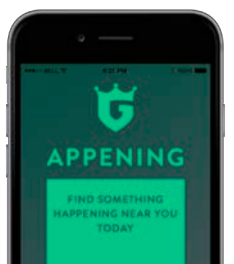
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Food

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Simo says you can stay as long as you want

Eat The Kasbah

A chic new café brings Morocco to Reykjavík

Words: Shruthi Basappa Photo: Art Bicnick

Kasbah Café

Visit the restaurant at Geirsgata 7, and follow them on Facebook @KasbahCafeReykjavik

"These are marinated kalamata olives," says Simo Mohammad Nadhir, as his son Kristófer Karim sets down a little tagine of purple-black olives on the table. One could be fooled into thinking we're in faraway Morocco after stepping into Kasbah Cafe. "We want you to travel a little," smiles Simo. "We are bringing Morocco to you."

And bring Morocco they do. The old Cafe Haiti has embraced an entirely new country and cuisine, and transformed into a little oasis. Chic without falling foul of cultural clichés, it's a promising new dining spot based on looks alone.

When we visit, the restaurant is just over a week old, and hasn't had a formal opening yet. Instead, they've gone the quiet route, with diners discovering the place by happenstance.

So what can one expect at Kasbah? "You can expect traditional Moroccan food. It is a diverse cuisine, and there is much to showcase," says Simo. As if on cue, Kristófer brings in steaming bowls of harira and tagines of chakchouka salad—skinned, roasted peppers with their sweetness heightened by the delicate spices, and silky cumin-spiced braised aubergine.

"We think there is space for authentic Moroccan food in Reykjavík."

"We do it with our fingers," Simo demonstrates. "A little squeeze of lemon, a little salt to taste, and a pinch of cumin." A perfectly delicious soup is now customised to our liking. "In Iceland, the food is usually seasoned, so the guests don't have to do anything. But in Morocco, we always season to our liking—we want people to interact with the food."

I have to admit, it feels strangely comforting to be able to salt my food as I want, without fear of upsetting the chef.

Sweet and Savoury

Moroccan cuisine is often mentioned under the blanket term of

"Middle-Eastern cuisine." But unlike Lebanese or Syrian food, it's distinctive both with its use of delicate spices, in a sweet and savoury fashion, and the absence of hummus. The lines between pastry and meat often blur, and meat dishes are often finished with a sprinkle of cinnamon sugar, like the pastilla—a classic Moroccan dish of layered warka dough stuffed with meat, ground almonds, and sweet spices, then baked to a crisp. "We use a lot of spices, but it's not spicy," says Simo. "You can taste a little heat in some dishes, but it is not strong."

When piping hot briouat are placed in front of us, I can hardly hold myself back, burning my tongue on the crisp deep-fried cigars of minced meat. Simo's pride at this house-made dish is apparent. "We couldn't find the exact kind of 'brik' pastry, so we made our own."

Tradition vs Fusion

It's clear this is a passion project for the family. "This has been in the works for 20 years," Simo says. He and his wife, Harpa, hope that Kasbah will be more than just a cafe. "It's an all-day place," he says. "We want people to stay as long as they want."

With a revolving menu with day-specials, local wines and plans for a Moroccan breakfast, it might shape up just right. "This is traditional Moroccan food—no fusion, no mix. We think there is space for an authentic Moroccan restaurant in Reykjavík," says Simo. We certainly think so. ☺

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Feeding the city's craving for authentic Korean food

A Lesson In Korean

Chef Lim Ji Yeon takes over Ramen Momo for a night

Words: Shruthi Basappa Photo: Art Bicnick

Ramen Momo

This was a one-off, so, sorry, you missed it! Maybe next time

It's one of those warm summer days we've been enjoying lately in Reykjavík. The guests of Ramen Momo sit around the counter, smiling as we each discover the little square place cards with our names written in Korean, laid out by slender silk pockets holding chopsticks.

Chef Lim Ji Yeon is an industrious blur behind the bar. Her husband, Park Min Jae, assists. They're newlyweds, having arrived in Reykjavík for their honeymoon. For one night only, they also prepared a Korean honeymoon dinner pop-up at Ramen Momo.

The meal is peppered with wonderful details, big and small. The silver chopsticks feature mating cranes; the brass cups traditionally used for soju instead contain a hearty kimchi soondubu jjigae. We're served refills of maesil cha—a sweet, sparkly fermented plum tea. The details manage to create a vibrant Korean atmosphere.

Tasty harmony

"People still don't know much about Korean food," says Lim, softly. "But I'm very proud of Korean culture and cuisine. That's why I started teaching foreigners about our food."

Erna Pétursdóttir, the chef-owner of Ramen Momo, met Chef Lim in Seoul, South Korea, when she attended a course at Lim's culinary school. A pearlescent pork mandu arrives as we speak, carefully pleated in the traditional half-moon shape, "for good luck," says Min Jae.

"Korean food is harmonious food," Lim continues. "Harmony with health, and the seasons. Nowadays people care about their health, but Korean food has

always been so. We don't deep-fry a lot. We steam and blanch. We think about colour when we cook and when we eat—red, yellow, green, black and white." She pauses before continuing. "But the last pillar is taste—we take care that it looks good and tastes good." Lim smiles over the colourful gimbap and seaweed rice rolls that embody the healthy and colourful spirit of Korean cuisine.

Beautiful banchan

Images of a traditional Korean spread—or banchan—are quite well-known. But what is banchan? "It comes from our focus on rice," says Lim. "Korean meals always have rice, soup, and multiple sides. In Western countries, you serve in courses; but in Korea, we serve everything at once. You can pick what you want—a little bit of meat, a little salad, a little kimchi—to make your own flavour with every bite. And most importantly, you can share with everyone."

Contrary to popular belief, kimchi is a catch-all term for any fermented vegetable. At the pop-up, we're served a trio of kimchi—crunchy cucumbers, classic Napa cabbage and a funky radish kimchi.

It also turns out that South Korea is the only country in the world that enjoys fermented skate besides Iceland. "My hometown is famous for Hongoe," Lim confesses. "We eat it fermented, raw and thinly sliced, with kimchi. We prepare it in many ways, too, either steamed, or in soups." Something to try for the next Þorláksmessa perhaps?

Misunderstood cuisine

Despite the absence of a dedicated restaurant, Korean cuisine enjoys a cult popularity in Iceland. But, as with most non-European cuisines, misunderstandings abound.

"One misunderstanding is that all Korean food is spicy," says Lim, laughing. "And okay, it is spicy, but we have dishes that aren't. I hope that more people will enjoy Korean food. A lot of people confuse it with Chinese and Japanese food. They are geographical neighbours, but we have our own distinct food culture."

And after this meal, we leave hoping to taste more of it in Reykjavík. 🍴



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Travel



The Road Less Travelled

Journeying through the Highlands to Hekla and Landmannalaugar

Words: Hannah Jane Cohen Photos: Art Bicnick



Distance from Reykjavik: 155 km

How to get there: Easy! Hotel pickup

Tour provided by: superjeep.is

Note: Off-roading is illegal in Iceland. Book a guided tour to experience this trip

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The Highlands of Iceland are any outdoorsman's dream—and one that, in the three years I've lived here, I've never experienced. But, on a stunning summer day, myself and a photographer find ourselves zooming down Route One South in a massive 4x4 Superjeep, ready to finally witness Iceland's famous interior.

Our guide is Erik, an experienced all-terrain obsessive who tells us that this highway drive is the boring part of the trip, but that it'll end shortly. Soon, we'll be entering the wild with two goals: an exploration of the Hekla volcano and Landmannalaugar.

And as the opening chords of "Long Way To The Top" by AC/DC burst from the speakers, we abruptly turn off the paved highway and onto the unpaved 4x4-only Highland track. With but two faded tyre tracks on a dirt road marking the upward path towards Hekla, the song seems correct: It'll be a long way to the top if we want to rock 'n' roll.

Don't go here?

The dirt road starts smoothly enough, but gets rougher and more bumpy with every metre we drive. Inside the car, as the rocks on the road get bigger and the road narrows, we start

rocking harshly from side to side. We hold on for dear life as the car shakes and turns—nearly horizontal, it feels like—to and fro. Erik calls this "the Icelandic massage"—and he's right, it certainly is one way to loosen those muscles.

It is at this shaky moment that, in what feels like a bizarre act of God, a travel advisory sign appears on our right side. Warning us of the imminent eruption of Hekla, the disclaimer urges travellers to either turn back or exercise extreme caution, as if simply being aware of the possibility of an eruption will save you from the onslaught of deadly pyroclastic flow.

Immediately after the foreboding sign, my breath catches in my throat as Erik belly-laughs. He's a pro at this, having travelled to Hekla innumerable times, and tells us he can't promise we'll return to the Ring Road unscathed—but we'll have a hell of a time. Spoiler alert: We didn't die.

Iceland's premier roller coaster

Climbing the steep incline of Hekla in our 4x4 is like a roller coaster with better scenery. We're surrounded on all sides by dusty brown badlands, with dollops of moss-covered lava stacked

haphazardly as far as the eye can see. In the distance, we're treated to a view of a quartet of glaciers—Vatnajökull, Langjökull, Mýrdalsjökull, and Eyjafjallajökull. Seeing four of Iceland's most legendary sites on one horizon is something I'll remember until I die—which hopefully, I think to myself, won't be here on the side of Hekla.

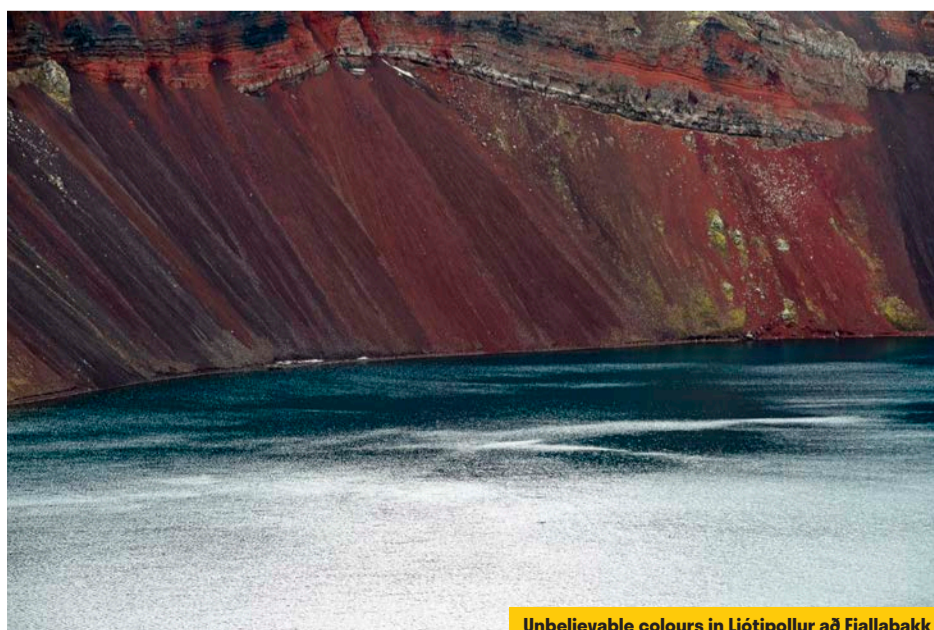
As the tumultuous ascent continues, Erik marks every 100 metres with a yell. Summiting the entire volcano is, unfortunately, impossible—but we get as close as possible and jump out of the car to take in the crisp mountain air. Just a stone's throw away, looming over us, dotted with pure white snow, is the crater of the volcano, which I still expect to explode at any second. While it's nowhere near the highest peak in Iceland, the foreboding nature of Hekla makes it seem as large as Everest and as ominous as Mount Doom. But, almost as soon as we're there, it's time to go—spending extended amounts of time in the area is, of course, risky.

On the way down, we begin to push the car to its limits, getting close to cliffs and doing small drops and climbs. Our next stop is Landmannalaugar in the Friðland að Fjallabaki nature reserve—the ending point of the multi-day Laugavegur hike, and one of the jewels of Iceland's interior.

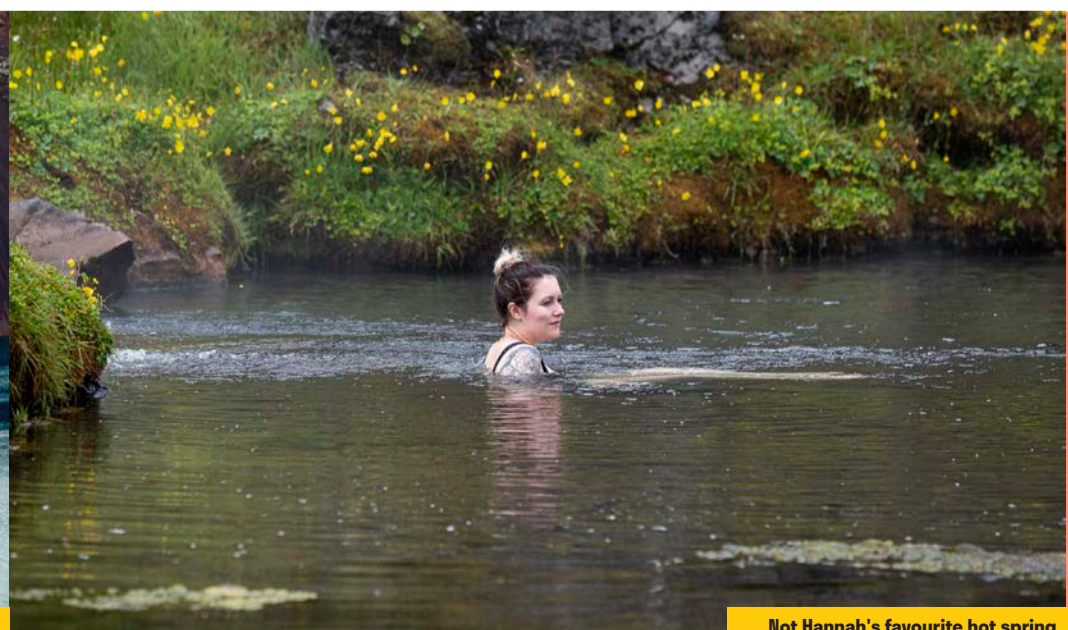
"We stop by waterfalls so remote they don't have names."

Misty mountains

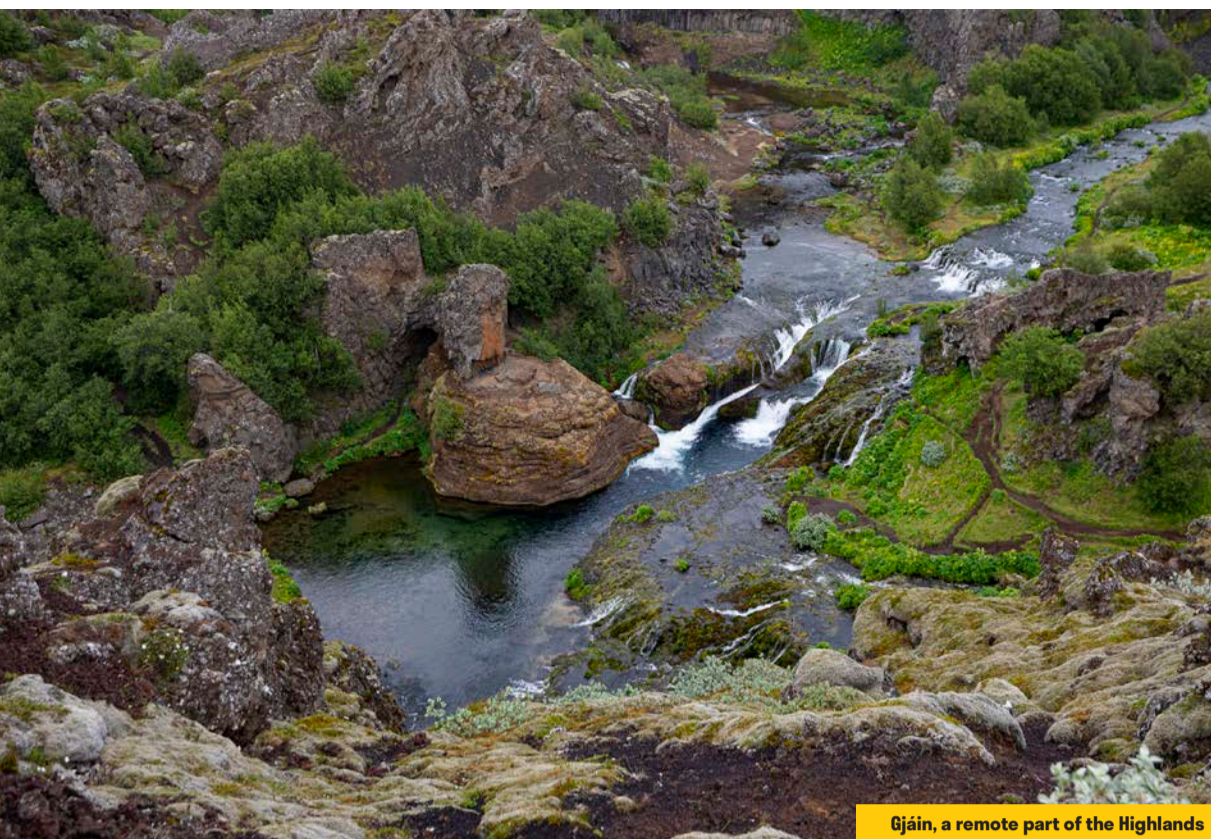
After the awe-inspiring majesty of Hekla, I fully expect Landmannalaugar to be something of a let-down. As if the weather is reading my thoughts, it instantly begins to hail and mist over as we pull up to the camping area of the nature reserve. Huddling in the information area, the landscape lost to us in the overwhelming rain, I decide that—no matter the weather—I will indulge in some pool



Unbelievable colours in Ljótípollur að Fjallabaki



Not Hannah's favourite hot spring



Gjáin, a remote part of the Highlands



This crater could destroy us all

time, and head through the mist over to Landmannalaugar's famous geothermal hot spring to unwind.

Due to the weather, the pool is nearly empty. That said, I find it the perfect place to soak in and forget about the stresses involved in driving up an active and overdue volcano. A flowing river with hot water seeping in from the sides, the bathing spot can feel on the cold side—you have to search for warm eddies and huddle by the rocks for hot water. While it's not my favourite spring in the country, it's a welcome break from the bumpy roads.

Dizzying landscapes

After the soak, we continue the adventure. Despite the weather, the Friðland að Fjallabaki area is dizzying. The expanse stretches out in all directions, with long swathes of black sand punctuated by jagged cliffs and rocks. Turn a corner, and you're suddenly greeted by a monstrous red crater or a freezing waterfall. There's so much to take in that it's overwhelming. Within the impenetrable mist of Iceland's interior, a great many treasures are revealed.

We take our time, stopping to look out over beautiful rusty cliffs or explore tracks and trails too small and remote to be included on Google Maps. Even in bad weather, this region is

thrilling to witness. We stop by waterfalls so remote they don't have names, and drive down roads so faded, it's a wonder we even know where they are. I'm constantly grateful for the intrepid superjeep, which takes us so far from the well-beaten tourist trail that we're often completely alone.

Driving back to Reykjavík—unfortunately, on paved roads—I'm struck by the majesty of what I just experienced. Hekla, in all her explosive beauty, mixes with the gorgeous bleakness of Landmannalaugar, and in my head, I know I'll be back in the Highlands, hopefully exploring trails even more remote. 🇮🇸



Double waterfall!

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CAN YOU PRONOUNCE

DEILDAR-TUNGUHVER?

C: [I' TEILTAR,TUNGU,KWEHR]

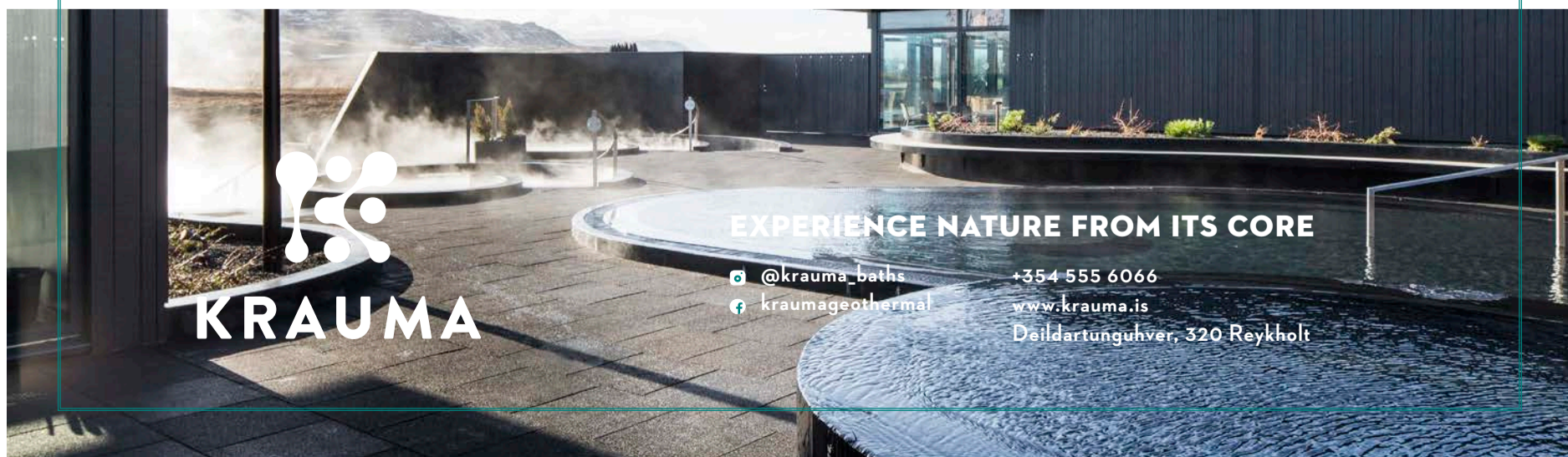
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Travel

Tight Lines, Tangled Lines

Fishing for the king of the lake at Elliðavatn

Words: Valur Grettisson Photos: Art Bicnick



Distance from Reykjavik: 13km

How to get there: Route One south, route 413, turn right at Heiðmörk to the lake

View this QR code in your phone camera to visit our travel site, gotravel.grapevine.is where you can book our recommended tours.



I was baffled when my son came to me one day and told me that he wanted to go out fishing. Until then, Ólafur Grettir, aged 11 and much like his father, had no interest in sports; like most preteens in the Western world, he met his friends online to shoot and scream at each other in some cartoonish video games. I hadn't gone fishing in ages, though my late father's fishing gear had, for some reason, landed in my storage space rather than with my brother, who actually likes to fish.

Red wine and fish

Last time I went fishing was in the middle of the night with my cousin Gabriel, and my girlfriend, in Patreksfjörður a few years ago. We took a rowboat, sailed to the middle of the fjord and brought a few bottles of red wine with us. We got piss-drunk and woke up the day with ten codfish in the boat that we barely remembered catching, and had no idea what to do with.

So, I told my son that I would go and look in the storage space. And sure enough, I found two fishing rods, waders from the '90s, and a fishing vest that made me look like a full-kit-wanker. I was only missing the green hat with the spinner stuck in the brim.

Good hunting

Despite my older son's protest, I took his five-year-old brother with us, and we headed for the hunting store to buy a fishing card that gives you access to 34 lakes all around the country, including Þingvallavatn and Elliðavatn. It costs about 7000 ISK, or €50—about the same amount as a new PS4 game. My impostor syndrome was triggered when the clerk wished me—optimistically, and not sarcastically—"good hunting."

Something about life and death

We drove to Elliðavatn lake at the edge of Reykjavík. Our aim was to catch river trout—optimistic indeed. I quickly remembered why I was never a fan of fishing when I had to prepare the lines. First we had to tie the hook and the float. Then the artificial worms, which I thought were my best investment in the hunting shop, had to be threaded on each hook. This took 30 minutes.

I tried to turn the occasion into a teachable moment, explaining to my sons how relieved I was that we were not using live worms, as it must be painful to be dangling on a hook for some creature to eat you, only to then be eaten by us.

My sons had no empathy for worms. They just wanted to catch a fish. Fair enough. I guess we are here to learn something about life and death and the complicated balance of nature.

Hunting fathers

The weather was fine. There were grey skies, no wind and light rain. Perfect for killing fish.

My older son tried to cast the line in the water but hit me instead and got the hook tangled in my vest. Not our finest moment. The younger one was a natural. He just cast the line into the middle of the water like he had been doing it for years.

The one that got away

My older son finally got the line into the water, but it quickly got stuck in the bottom of the lake. He thought that he'd caught something and started wrestling frantically with the pole. When the hook got loose again, I told him that the fish probably got away. Better luck next time.

After a while I thought, well, perhaps I can try to catch something myself. I lifted my pole to cast, but both of my sons called for me at the same moment. Their lines had gotten tangled and they needed help.

I quickly found out that there was no way I could disentangle it, so I had to cut the lines and start the whole procedure again. I tried to explain that they had to watch out for the lines, it has to be tight all the time. They didn't listen.

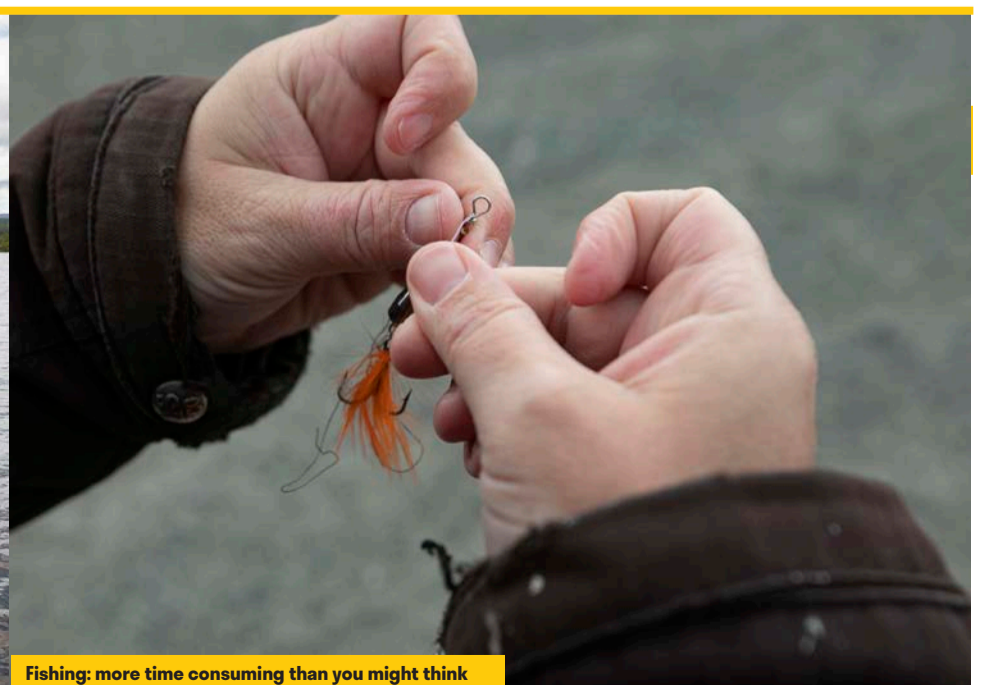
We repeated this sequence, more or less, for the next two hours.

The king of the lake

Just as we were giving up, and my younger son was crying for his mother, it happened. We were looking at the still surface of the water, and we saw a beautiful grey salmon leaping from the water and splashing down again, just a few metres from shore. My younger son stopped crying immediately, in awe of this impressive sight, and my older son—the determined killer—grabbed his pole, and cast the line, only to get it stuck once more in my full-kit-wanker vest. It was time to go.

On our way home, we felt good, like we'd connected with nature in some way. At least we got to see that salmon, the king of the lake, that leapt so impressively, almost like he was taunting us.

We agreed we'd return to the lake next weekend and catch that arrogant salmon. ♡



The king of the lake is out there somewhere

Fishing: more time consuming than you might think

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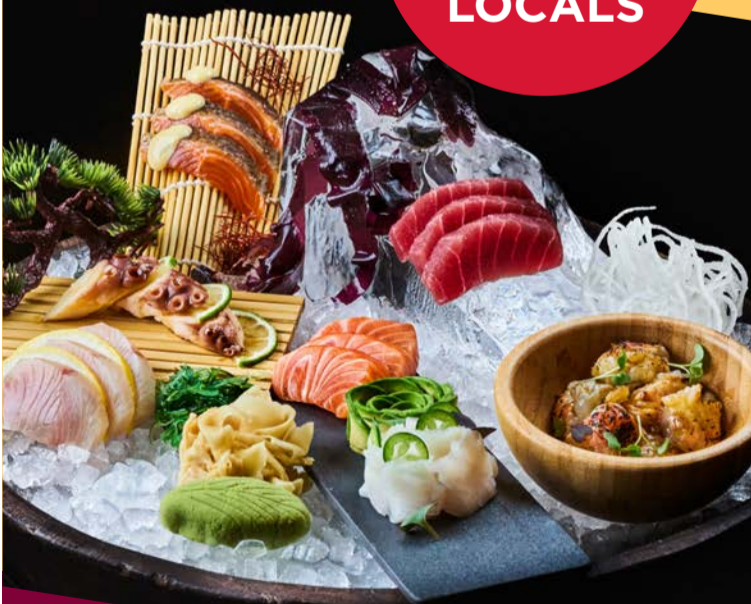
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The Eden greenhouse in Hveragerði

Flowers In Town

Farming culture and green innovation at Hveragerði's Blóm í Bæ festival

Words & Photos: **John Rogers**

Hveragerði is a town not far from Reykjavík that's known for its geothermally active location, streets lined with leafy trees, gently pastoral atmosphere—and its greenhouses. On the descent from the Hellisheiði mountain pass, large plumes of steam roll into the air from the mountains lining the valley, and white clouds even rise from the centre of the town itself. Long lines of greenhouses stand out amongst the quiet residential streets, glowing with naturally-powered lamps to produce a year-round harvest of fresh fruit, vegetables, plants and flowers.

It's also home to the annual festival Blóm í Bæ, or "Flowers in Town." This weekend event took place for the eighth time from June 14–17th, and celebrated Hveragerði's community and culture with a programme of exhibitions, markets, activities, displays, outdoor arts, and music performances.

Walking in Eden

Rolling into town from Reykjavík, it was clear that the event is a hit with locals. Families meandered slowly around the streets, children screamed and leapt around on bouncy castles, the cafés and shops were popping, the roadsides were lined with flower arrangements, and several of the town's greenhouses had been opened up to the public. The town park had been augmented with a walking trail of artworks made from natural materials, such as tree trunks, patches of grass and even a river island coated with purple lupin petals.

One busy greenhouse, christened "Eden" for the occasion of

Blóm í Bæ, had become the centre of the festival, with a display of bees making honey, a stand with exotic chillies to try—from a tasty and mild purple chilli to a fiery miniature bonsai breed—and stands with impressively cultivated flowers, fresh vegetables and verdant houseplants for sale. People chatted in the warm, light and airy space, amiably opening up the oftentimes hermetic culture of the town's farmers and growers.

Grassroots innovation

Nearby, the ever-engaging Lisatsafn Árnesinga art museum mounted an environmentally-minded exhibition for the occasion. Alongside a large-scale show of historical paintings and an ex-

hibition of artwork looking at local mythology, the café area was showing the results of a design contest, staged in collaboration with the Umhverfis Suðurland environmental practices organisation, called "Úrgangur í Auðlind," or "Waste into Worth." The challenge at hand was to use environmentally friendly, reclaimed and biodegradable materials in fresh and ingenious ways.

Entrants had risen to the challenge, and the projects on show were diverse and interesting. The winner was a project that recycled waste paper into planters for young trees, replacing the plastic pots often used to stabilise and protect saplings with a sturdy biodegradable support. Other celebrated projects ranged from landscaping barren land in the southern countryside to better support flora and birdlife; using swatches of sample materials and old clothing labels to make bags and blankets; and using found objects and unwanted ephemera to make jewellery and art. It was an inspiring look at how green thinking can happen from the ground up, and how innovation can blossom from people in small communities.

Blóm í Bæ offered an enjoyable and engaging glimpse into the life, work and community of Hveragerði, and a heartening look into grassroots environmental innovation that city-based folk could do well to heed. ♡



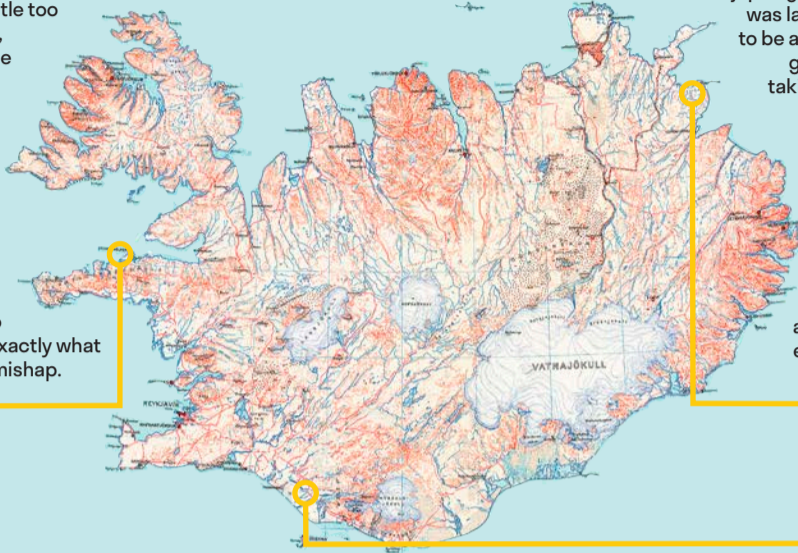
Bjarkarblóm also has a stall in the Smáralind shopping centre

Island Life

Hot news from the cold countryside

Words: Andie Fontaine

Stykkishólmur is feeling the impact of tourism—literally. The cruise ship Ocean Diamond sidled up to the town's wooden pier with a little too much speed, damaging the timber that holds the structure together and crushing a post in the process. The damage was not great, but no one knows exactly what caused the mishap.

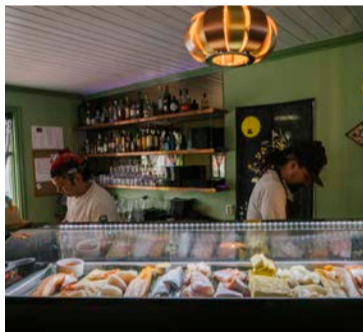


A mysterious steel box marked **EXPLOSIVES** washed up on the shores of Berufjörður, east Iceland, near the village of Djúpvogur recently. This was later determined to be a box of military-grade flares but, taking no chances, bomb experts exploded the package at a safe location. Amazingly, bomb experts in the east regularly have to do this, albeit with WW2-era mortars and mines.

Icelander Hugi Garðarsson will **travel the circumference of Iceland walking a wheelbarrow**, in an effort to raise money for cancer research. He is in South Iceland at the time of writing, and hopes to visit some 70 towns and villages over the course of his 3,500km journey. He aims to cover 20 to 25 kilometres per day.

Best Of Iceland

A selection of winners from our Best Of Iceland travel magazine



East: Best Meal
Norð Austur,
Seyðisfjörður

This restaurant in is reputedly the best sushi joint in Iceland. This is what happens when you import expert chefs from overseas and let them run wild with fresh Icelandic seafood. “The sizzling salmon, served on a hot stone, was so good I almost cried,” said the panel. It’s worth the drive to enjoy this quality cuisine—local fisherman deliver unusual catches to the restaurant.



North: Best Hotel
Sigló Hótel,
Siglufjörður

Fans of Scandi Noir may recognise Sigló Hótel from the Icelandic TV series ‘Trapped.’ Stately and on the harbour, the hotel boasts views onto the fjord, the mountains of the Tröllaskagi peninsula, and the Siglufjörður marina. Combining old Icelandic charm in its décor with Nordic luxury, each spacious room has a view onto the sea. It’s comfort and romance incarnate.



Must-See Spot
Dynjandi
Westfjords

Iceland—and particularly the Westfjords—is dripping with waterfalls, but Dynjandi is a show-stopper, nonetheless. Cascading down a series of levels like a tiered wedding cake, it has an immense presence that must be seen to be understood. For the full experience, check out the view of Dynjandi from across the fjord before seeing it up-close—the difference in scale is breathtaking.



Hressingarskálinn (Hressó) is a Classical Bistro, located in the heart of the city at Austurstræti 20

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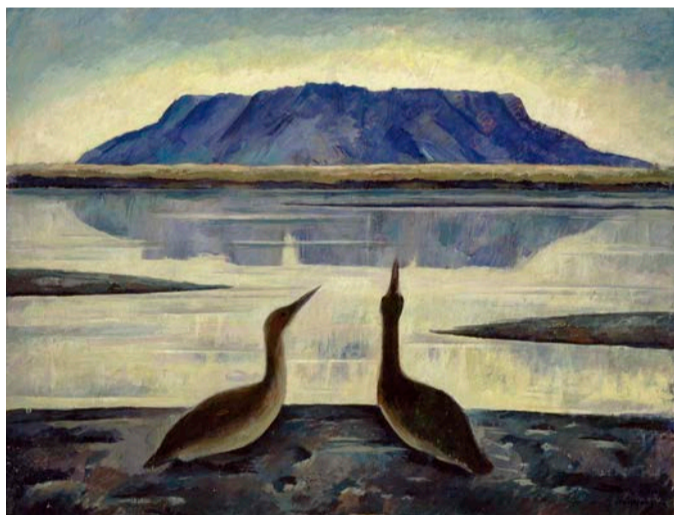
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EDDA RECAP

Lokasenna

The Banter of Loki

Words: Grayson Del Faro Photo: Lóa Hjálmtýsdóttir

In this series, we illuminate the individual poems of the Edda—that most famous, epic masterpiece of Icelandic literary tradition—with humour, vulgarity and modern realness. If you're still confused, Google 'Saga Recap.'

This poem is a classic story of youthful pastimes, such as party-crashing or shit-talking. Revolving around Loki, the trickster god and all around asshole, the poem is basically just a long list of Loki's shady put-downs against the other Norse gods. He'll make them pay for not

inviting him to their party, even if it's only in hospital bills for their siiick burns.

He says, she says

So the gods are having a party. All the rich and powerful are there, except for Þórr, who is off conducting some shady business in Giantland, and Loki, because (lezbehonest) he's kind of a piece of shit. This prick knows his invitation wasn't lost in the mail but he shows up at the front door anyway.

"What are they talking about in there?" he asks the doorman.

"Stuff," the doorman says. "And things. Like how great they all are. And how much they hate the shit out of you." Loki says he's going in and the doorman says he isn't, so Loki is like, "You're just a doorman! Doorman!" and goes in anyway.

He demands a place at the table and toasts to the gods present: "To everyone except Bragi over there!"

Bragi tells him to be nice or fuck off. Loki says, "Pffft, what are you? The god of poetry? More like the god of pussies, amirite!" When Iðunn, the goddess of youth and Bragi's wife, tells him to chill, Loki replies, "Shut up, slut! You're so dick-thirsty that you even banged the dude who killed your own brother!"

Gefjon, the goddess of farming, warns not to take Loki seriously. Loki says, "Shut up, whore! You once exchanged sex for farmland!"

No homo, yes homo

Then Óðinn says Loki is out of control. Loki says, "Whatever, you make selfish decisions!" Óðinn says, "Well, that one time you got fucked by a horse and then pregnant and then gave birth and that makes you gay!" Loki says, "Well I heard that you once put on a dress and that makes you gay!"

You get the idea: the wig-snatching continues. Loki goes on to reveal that Frigg fucked her brothers-in-law, Freyja fucked her actual brother, Njörður let two giantesses piss in his mouth, and that Loki himself has boned Skaði, Sif, and Týr's wife. That is some kinky shit. Illegal nowadays, too!

Þór suddenly arrives and tells Loki that if he doesn't get the fuck out, he'll hit him with his hammer. Loki stops, blinks, and says, "A'ight, peace out."

Morals of the story:

1. To be fair, if I was a literal goddess I'd sleep around too.
2. Except that incest stuff. Gross.



TV GODDESS

Baby Blue Eyes

Lóa takes on the world of TV

Words: Lóa Hlín Hjálmtýsdóttir

I haven't looked it up but there has probably been a study where a photo of Elijah Wood's face has been used to determine whether people are sociopaths or not. There is something about the arrangement of his features and the color of his eyes that make him the most innocent looking man on earth. Whenever Elijah appears on the screen I want to mother him to death while telling him everything's going to be alright. I'm just telling you this

so you'll understand how hard it is for me to watch him in constant danger and anguish in Dirk Gently on Netflix.

The series are based on books by Douglas Adams, who famously wrote The Hitchhikers Guide to the Galaxy. If you don't like Adams' writing, do not bother with Dirk Gently. It is not by any means realistic and I've noticed some people hate imaginary things. My twitter friends say the books about Dirk

Gently are great and the show is garbage and I'm worried they think I'm a tasteless moron, but I do love the show and want to be very mean to the person who cancelled it. If you haven't watched it already it's full of adventure, suspense and philosophy about how everything happens exactly as it is supposed to. I would, if I could, find some great philosopher to associate with this kind of thinking but I can't google anything because my computer says my connection is unsafe and doesn't allow me to pretend I'm smarter than I am at the moment. But nevertheless, I haven't watched a show this fun since I saw the British magician/detective show with the funny curly haired man with the lisp who is on the smart people's game-show with Stephen Fry who may or may not be named Steven. ♥



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WELL, YOU ASKED

Dead Mice And English Manners



Words: **Andie Fontaine**
Photo: **Art Bicnick**

How do I sufficiently apologise for being British when abroad?

As Brits are already well-known for dropping “sorry” with great frequency in everyday conversation, it’d need to be a pretty stand-out apology to be sure. Money always makes the perfect gift for any occasion, for example, so consider treating people to dinner, or just hand them a bag of cash if you’re not the social type. That said, as an American, the irony of me offering any advice on apologising to the rest of the world on behalf of one’s country is not lost on me.

My cat leaves dead mice on my neighbour’s pillow every night and my neighbour thinks it’s me doing it. What should I do?

What human being would believe another fellow human being is leaving dead mice on their pillow, when a perfectly culpable and much more likely feline suspect is readily available? Cats don’t even know their right to avoid self-incrimination and are physically incapable of verbally defending themselves. Your neighbour clearly has some weird vendetta with you and nothing you say is going to convince them, sorry.

What’s the longest time I should wait in a pub before accepting I’ve been stood up?

Oh, honey. Have you not heard of the 30 Minute Rule? If someone’s running that late and doesn’t even have the courtesy to text their deferred arrival, you’ve been stood up. Take heart, though: it’s entirely possible they showed up after all, but scoped you from a distance and decided to silently leave. OK, that doesn’t actually sound very comforting now that I write it down.

Send your unsolvable (UNTIL NOW) problems to editor@grapevine.is or tweet us at [@rvkgrapevine](https://twitter.com/rvkgrapevine).

WAR OF THE NERDS

Belugas In The House!

The first whale conservation area ever has arrived in Iceland

Words: **Valur Grettisson** Photo: **Sea Life Trust**

So, Iceland has belugas now. We endeavoured to fly them over from China in the middle of June and they are finally here. They were performers in some god awful sea world, but the animals’ new home is in the Westman Islands in the south of Iceland, in the same cove that Free Willy briefly called home before he languished and died. Velkomin new friends!

The Slave Names

The Sea Life Trust and Merlin Entertainment, who run Legoland and more amusement parks around the world, contacted the Westman Islands city council and asked them to host the animals. The two cuties have been given the slave names Little Grey and Little White for their new Icelandic life. The belugas are 11-years old, but will probably live to be 50, and

they are smart as a whip.

The First Whale Party Area

It’s assumed that over 300 beluga whales are captive around the world in different situations, and the minds behind this sanctuary project dream of bringing more of them to Westman Islands, making the largest conservation area for whales in the world.

They have room for 12 belugas in the cove, so this could be quite a party. They are very social, like us humans, and need both partners and trainers—whale trainers, not personal ones. So the city council of the Westman Islands hopes that they can train a local to be a caretaker for the animal. Sounds like the coolest job in the world, if you ask us.

While this isn’t technically a



“Can you tell me the way to Kaffibarinn?”

war of the nerds, it’s more a war of the good guys versus awful people who like to keep animals captive.

We assume they’ll make a badass Hollywood movie about it someday. Fight the power.



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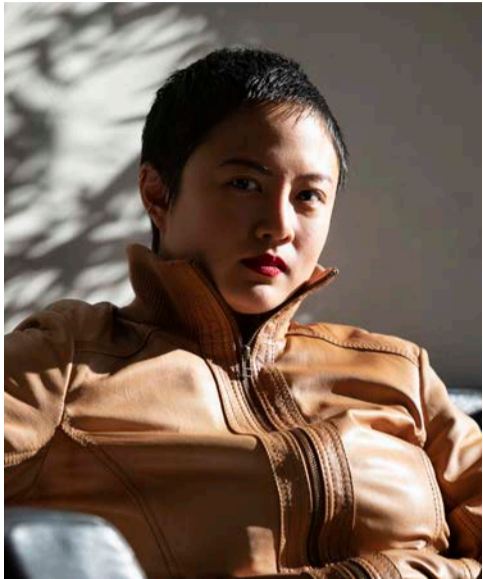
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LAST WORDS

Musical Pollution

Words: Cheryl K. Ang
Photo: Art Bienick


When you think of pollutive industries, what springs to mind? Oil, agriculture, shipping and transport probably jump straight to the top of the list. But what about music?

It may surprise you to know that the music industry has a sizeable environmental impact. A 2010 report found that the British music industry produces, on average, 540,000 tonnes of carbon emissions annually, with three-quarters due to live performances, and a quarter due to recording and publishing.

Musicians have always travelled to play shows, and audiences will travel to see them. These activities generate what economists call external costs, which are borne by a third party. In live music, external costs are a debt paid by the environment when audiences generate carbon emissions by flying or driving to see an artist perform.

Businesses influence so much of the way people live their lives that it seems that changing the way they run must surely be one of the keys to solving the climate crisis. Profit-driven businesses have for too long obsessed over productivity and profit while failing to consider their environmental external costs. The climate crisis shows us the consequences of this mentality now—these costs can be among the most important ones to pay, and they will be paid, if not by businesses then by someone else.


I opened the search engine Ecosia today to find a heartwarming announcement. “We planted 80,000 trees to make this the greenest music festival ever,” it said. The company planted one tree for each festival-goer at Paris’s We Love Green festival, which has also banned single-use plastics, encourages reusable water bottles and makes recycling easy for festival-goers. All these steps prove that businesses have the power to make ethical decisions, making environmentalism easy and accessible without taking away from the fun. ♡






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